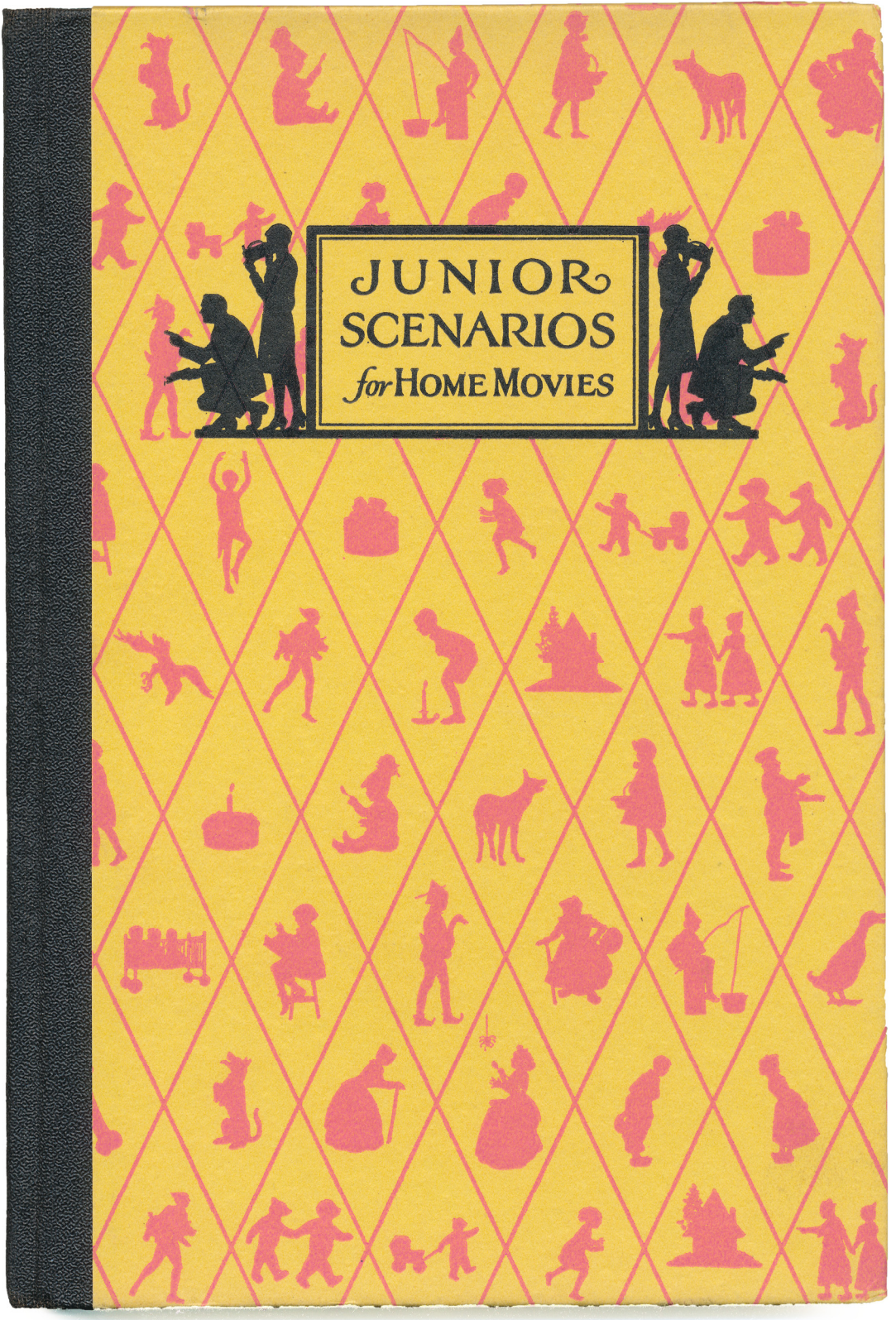
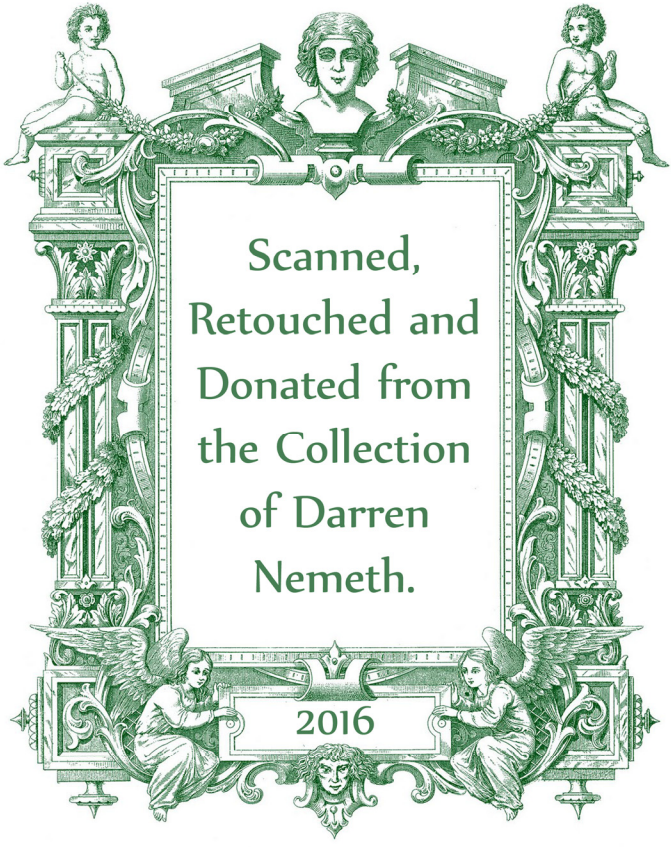

JUNIOR
SCENARIOS
for HOME MOVIES


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JUNIOR SCENARIOS

FOR

Home Movies



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Junior Scenarios

How to make Movies from them



The days of the penny show are past. There are no longer any barns to have them in! They would be nickel shows nowadays, if any! And the present generation of youngsters has been brought up in the tradition, not of the stage, but of the movie screen!

But the time is equal to the situation. Children's shows are coming back. Now the parents take a hand and make their children the stars of the family movies. The children, indeed, are frequently the reason why families buy home motion picture equipment.

The next step beyond simply making movies of the children as they grow up is photographing them in playlets, so that their pictures will show them doing more interesting things than merely posing or performing unrelated actions. And so the penny show has a successor—junior photoplays!

In addition to making the most delightful movie records for the parents to keep, junior photoplays are an excellent stimulant of imagination and of creative instinct in children—and, best of all, they are great fun to make!

Persons of ingenuity—including the children themselves—are quite likely to find ways of changing the action and settings and effects of the scenarios in this book the better to please their own tastes. Even more important, they will get ideas for scenarios of their own to be made out of other stories. Perhaps they will even write their own stories.

THE COSTUMES TO BE WORN

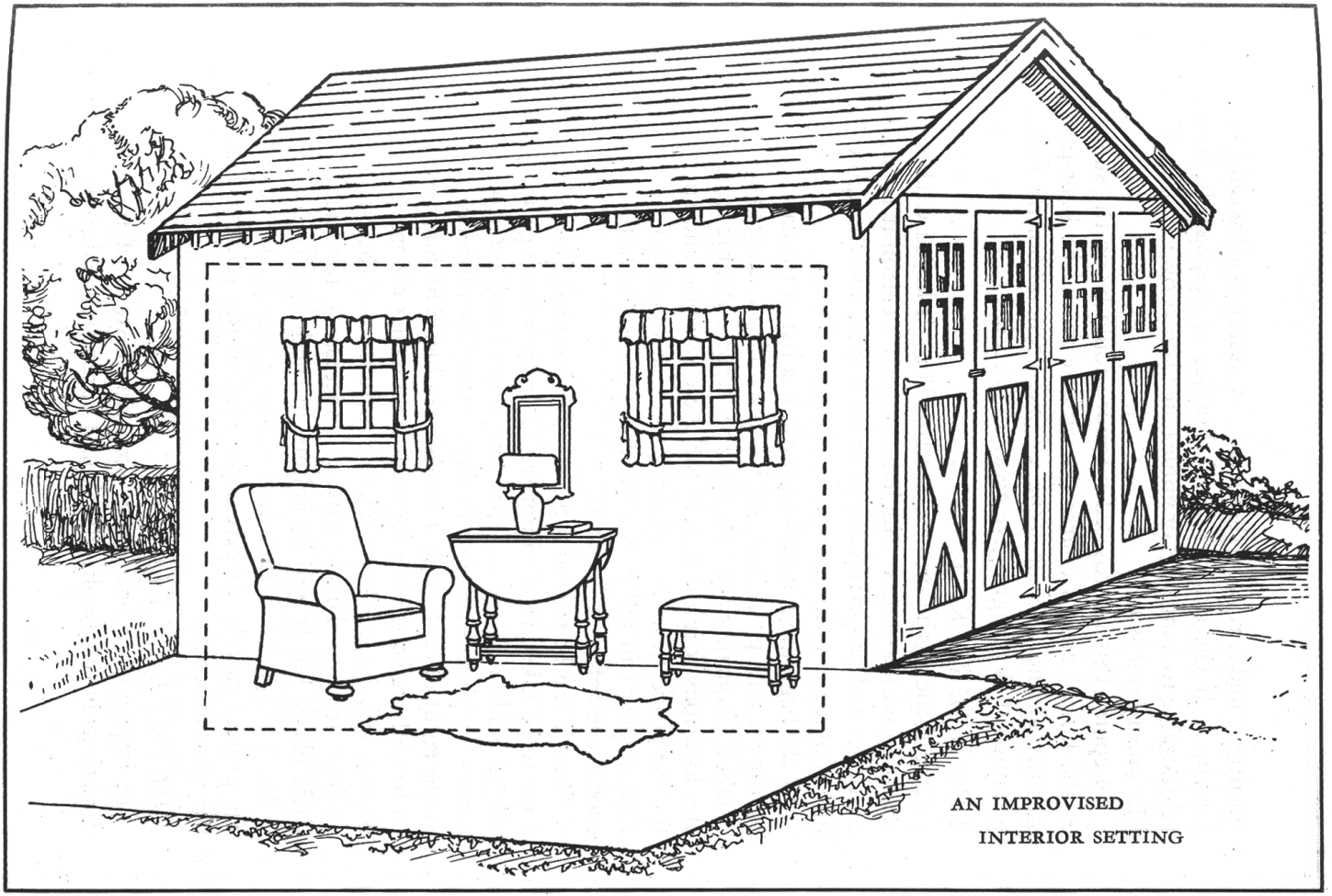
Since the animal world is nearer to very little children than the adult world, many fairy tales are peopled with animals that have all the attributes of humans. If these stories were realistically made into movies, costumes would present difficulties. But most people won't demand realism. The fairy tales are so well known that the wolf is a wolf in sheep's clothing or in mother's fur coat or even if he is nothing more than the younger son of the family down on all fours.

Animal heads may be roughly made of paper or cloth, with ears pasted on. But most people will prefer to dispense with even that much costuming so that the children's expressions may be seen. Their acting will show that they are bears or wolves—and that is the charm of junior photoplays. The wolf in "Little Red Riding Hood" seems to be one of the few animals which always remained on all fours—but it may be that with the present popularity of well-trained German Shepherd Dogs many families will find their wolf in their midst.

As for the costumes of the children who play the part of humans, they need present only as much difficulty as the family movie producer desires. Children's illustrated story books are the best source of costumes, which can be made of paper or cloth or improvised out of the attic. Suggestions for paper costumes may be obtained out of a booklet available at stationery stores or from the Dennison Manufacturing Company of Framingham, Massachusetts, for 10 cents—"How to Make Crepe Paper Costumes."

SELECTING SETTINGS

As for settings, none are necessary except, ordinarily, a lawn with trees on it, the exterior of a house or garage that will look not too unlike a fairy story cottage, and either an interior lighted with two portable and inexpensive amateur movie lights or an interior out of doors improvised from a wall with draperies on the outside of the windows, a picture or two, several pieces of



AN IMPROVISED
INTERIOR SETTING

furniture, and a rug on the grass. A stucco wall would be best for this. If the exterior is of shingles or clapboards, it might be desirable to hang rugs or unbleached sheets over it to look more like an interior wall.

Of course this improvised interior should be on the sunny side of the house; and of course the camera should be kept pointing steadily at the interior scene so that no neighboring bushes or glimpses of sky might give away the deceit.

THE SCENE KEY

Each scene of the scenarios in this book is keyed with symbols showing which actors it includes, which location it is on, which costumes and properties are to be used in it, and the approximate film footage it will require.

At the beginning of each scenario is a list of the cast, locations, costumes, and properties, each of which is designated with a symbol—Roman numerals for the actors, Arabic numerals for the locations, capital letters for the costumes, and small letters for the properties. By reference to these a person who is making a photoplay can tell just what preparations have to be made for each scene before it is taken.

Thus it can be seen at a glance, for instance, just which scenes have to be taken in the improvised interior setting, and they can all be made at once so that the improvised interior need not remain in place from day to day. Also, by reference to the key at the right of each page it can be seen just which properties have to be collected together for each time scenes are made. Furthermore, confusion can be avoided in costumes and the presence of the various actors. This is almost unnecessary for the very short little plays, but it will be helpful in the longer ones.

The indicated footages need not be adhered to strictly. They are printed merely to give some idea of the relative lengths of the various scenes.

PHOTOPLAY TECHNIC

In improvising one's own scenarios instead of following the directions in this book, this should be remembered: that in photo-

play technic the camera follows the focal point of action and interest wherever it goes. On the stage all the actors must remain present through any given scene, and it is only by conversation and action that the important characters can stand out from the group. Movie actions must be exaggerated to be effective, but they must not be jerky. Decided movements, yet steady, flowing ones, give the most pleasing effect. But the movies have an advantage in that the camera can eliminate from the scene all action that is not of principal importance at any given moment.

That is why close-ups are used in professional movies—to focus attention at just that point in the story on just that expression—to the end of making the story clearer.

But what most people do not notice at the movies is that there are other gradations of distance from the camera than merely close-ups. They are defined for the purposes of this book as: close-up, semi close-up, semi long shot, and long shot.

In a CLOSE-UP only the head and shoulders of the actor or actors being photographed show—or hands or inanimate objects on which the attention is to be focused appear at close range. When a close-up is taken it is important to have it in the same setting as any previous longer shot of the same scene; for although the other actors will be eliminated in the close-up, a changed background would be apparent; and frequently even the other actors' arms or the side of a head should show.

A SEMI CLOSE-UP shows three-quarter-length figures.

SEMI LONG SHOTS show the full length, and can include a group.

LONG SHOTS are those in which the field of the camera can include an action that takes a good deal of room or which show persons or things at a distance.

An observation of a number of professional productions showed the percentage of close-ups to be 30, of semi close-ups 50, and of semi long shots and long shots 20. The scenarios in this book indicate the distance at which scenes are to be photographed; but it is easy to work out proper scenes for one's own scenarios



CLOSE-UP

by viewing the story with the eyes of a prospective audience and making the succession of scenes serve as a thread of continuous interest throughout, with close-ups, semi close-ups, semi long shots, and long shots, alternating to serve the purpose.

That means coming to a close-up whenever it is necessary to portray an essential expression. Also, it is necessary to use a close-up of the person speaking every time a spoken title appears on the screen: otherwise, it would not be possible to identify which of the persons visible is speaking the title. The most satisfactory usage is to splice the title into the middle of three or four feet of close-up so that the speaker is seen speaking both before and after the appearance of the speech on the screen.

An exception can be made to this rule when only two persons are in the scene if the person speaking includes the name of the other in his speech.

Frequently the same action is continued in two scenes separated by a close-up or by some other scene. In that case it is best to have the photographing of the two scenes continuous and to splice in the close-up or the intervening scene later. Then there will be no awkward interruption of the action.

THE "CAMERAMAN"

To be sure that the actual use of the camera is correct, it would be well to read or re-read "Making the Most of Your Ciné-Kodak," which is packed in the carton with each Ciné-Kodak. It contains a number of valuable



SEMI CLOSE-UP

suggestions for actual camera work—camera position in relation to the light; the use of reflectors; composition; the photographing of close-ups; the requirements for making motion pictures indoors; rules for panoraming; photographing fast action; etc. When the photographer knows all these things, it is still important before each scene to make certain that the exposure is correct for the subject being photographed.

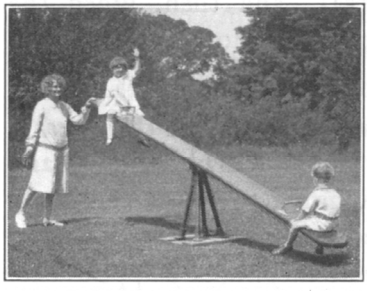


SEMI LONG SHOT

Also, the camera should be fully wound before each scene. The average Ciné-Kodak motor will run from 15 to 18 feet of film without rewinding. This is enough for nearly any scene that will be wanted; but if any scene is longer than that the action can be arrested long enough for the camera to be rewound and for the photography to begin again with the camera in the same position.

Furthermore, the camera should be sighted while the scenes are being rehearsed—to make sure that the picture will include the desired action. It is important that the camera be as near as possible to each scene being filmed consistent with getting as much action as is wanted.

As a general rule, most action starts with a long shot or a semi long shot to familiarize the audience with the setting of the closer scenes that are to follow. Thereby the closer scenes are orientated.



LONG SHOT

It is important to have never more than a third of the picture area composed of sky. Scenes with no sky at all—with buildings or foliage or landscape in the background—are the most successful.

Some amateur movie photographers have found it of advantage

to start the camera for just an instant between scenes with a finger over the lens hood. This leaves two or three blank frames between scenes and helps in the editing of the picture.

If the person with the camera finds at any time that he has only four or five feet of film left in his camera he should remember that it is sufficient for a close-up, and it should be used for that even though the close-up does not come at that particular point in the story.

CERTAIN MOVIE REFINEMENTS

Scenarios prepared by professionals call for fade-ins and fade-outs and other pictorial effects. Such effects are not impossible for amateurs, but they are not usually worth the effort. Dreams and thoughts and other scenes to be inserted where they do not belong in the visible story can either be put in bodily if it is clear what they imply or they can be preceded and followed by a foot or two of film taken with smoke between the front of the camera and the scene to give a hazy effect. Still other expedients can be devised by interested amateur photoplay producers. That is where originality can have its play.

It is well to make a practice of starting the camera a moment before action begins and of releasing the lever a moment after the action is complete. This will assure not cutting off action at either end; but surplus film at the beginning and end of each scene should then be removed in editing. Professional directors have three commands—"Action!" "Camera!" and then, when the scene is well over, "Cut!" Amateurs would do better by using the order "Camera!" "Action!" "Cut!"

If the director of junior photoplays wants to make them really artistic, it would be well to study the way colors photograph and to keep the discoveries in mind in planning costumes and background hangings when they are used. White clothing should not be used, because it is likely to give a flary, washy appearance.

Soft tones of gray and blue and pink and yellow are best. Light blue photographs white.

Make-up is quite unnecessary, unlike the case of amateur theatricals. But if it is used, for character parts, remember that red photographs black—therefore rouge should be used extremely sparingly, for it makes cheeks look hollow. Orange and yellow photograph dark likewise.

STRINGS FOR THE DIRECTOR'S FINGER

Here are a few "strings on the finger" for junior photoplay directors:—

With the help of the notations on the scenarios, see that the actors wear the proper clothes for each scene. This sounds unnecessary, but it may be a valuable hint if the scenes are not photographed in their chronological order. Watch properties also.

See that the actors make their entrances and exits from the proper side of the picture—although the short-scene technic of the movies largely eliminates entrances and exits. When they do occur, the actors should exit at the same side they enter, unless there is some definite reason to go out the other side. Of course, if an actor re-enters, it must be at the side from which he left. Otherwise, the effect will be that the actor is chasing himself around in a circle.

See that the actors stand in front of each other only when that is inevitable or desirable. The director must see that the principal characters in a scene are in such a position as to be prominent. Persons facing the camera are more prominent than those who present to the lens their side or back; and of course those who are nearest are most prominent. Many pleasing effects can be introduced by having the backs of extra persons in the picture toward the camera, and perhaps nearer to it than the main action. All but the principal characters of any scene should avoid unnecessary motion, which is distracting.

Actions must be exaggerated if they are to register well for the audience. Whereas the central figures must accentuate their actions, other figures in the scene who are not to draw particular attention at the moment should move as little as possible—of course without appearing rigid.

The best way to assure that these factors are properly worked out before the camera is to rehearse each scene, without pressing the release, as many times as is necessary to cover all these points.

Be on the lookout for lively touches occurring at the time of filming—for instance a close-up of a dog's wagging tail to show that he expects Old Mother Hubbard to get him a bone.

Frequently it will be noticed that there is a difference in the rate of action among the actors. Those who are too slow in their motions should be speeded up, and those who are too fast should be slowed down.

It is not always necessary to show the whole of any object. Indeed, it tends toward an interesting perspective if the whole automobile is not shown when the steering wheel is the focal point of the scene. Except where the background plays a part in the picture, it is desirable to fill the frame as completely as possible with the subject.

EDITING PHOTOPLAYS

Editing film is not difficult. A set of the necessary tools and materials costs very little. Editing has a fascination, for skillful editing can do as much to make a picture delightful as ingenious directing and careful photography.

The attempt should not be made to have the first cut of the film the final one. The scenes should first be spliced together roughly in their final order and then in subsequent cuttings they should be pruned down to perfection, that elusive goal. There is no room for discouragement even if improvements become evident unto the third and fourth editings of a photoplay. Professionals edit a great deal more than this.

TITLES

In all but three of the scenarios contained in this book titles have been inserted only at the beginning and the end, upon the assumption that the rhymes and stories are well known and that children will recite them or talk about them before or during the projection of the finished pictures. But some persons may prefer to insert the rhymes as titles, in addition to merely the names of the stories. The rhymes complete can be made titles for the beginning or else the separate stanzas or lines may be inserted as titles at appropriate places throughout the pictures.

Attractive titles for these scenarios can be made by photographing in close-up the rhymes or story headings on pages of illustrated children's books. Titles must vary in film footage with the number of words they contain. That is obvious, since long titles take more time to read on the screen than short ones. From one to three words require one foot. Each additional word requires a third of a foot.

Titles may be ordered from the Eastman Kodak Company through Ciné-Kodak dealers. The proper length of film is supplied in each case without specification.

Some makers of junior photoplays may want more pretentious effects than those obtained with merely printed titles. They have various expedients—to paint words in white or black, as the case may require, on an ordinary Kodak enlargement and then to photograph it with the Ciné-Kodak in the way described in the Ciné-Kodak instruction manual. The result is a very attractive art title, if a soft, diffused print is used for the background. This idea could be carried out with a different picture as background for each title. But of course that entails a good deal of work.

Cartoons could be drawn in connection with the phraseology. Heavy, dull surfaced white paper 6½ x 5¼ inches in size can be used. After cartoons and titles have been drawn and lettered on the cards, they may be sent to the Eastman Kodak Company for

reproduction. In that case, a margin of at least three-quarters of an inch must be left on each edge of the card.

CAMERA! ACTION!

And so, with an introduction to the scenarios, here's success to junior photoplays!



Scenario I

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey.
Along came a spider,
And sat down beside her,
And frightened Miss Muffet
away!

LENGTH: 30 feet.

CAST: I. A little girl for Miss Muffet.
(*A little boy may be used as the spider.*)

LOCATIONS: 1. Indoors by a brightly lighted window; on a porch; or on a lawn.

COSTUMES: A. Miss Muffet's Mother Goose dress; or any pretty frock.
(*If the spider is a boy, his costume can consist of stockings filled with paper and pinned to his body to make extra legs.*)

PROPERTIES: a. A three-legged stool or some other low seat.
b. A bowl of crackers and milk.
c. A spider hanging from a pole by a string.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Little Miss Muffet*					3
Scene 1 Semi long shot	Miss Muffet is seated on the stool eating out of her bowl.	I	1	A	a b	4
Scene 2 Close-up	Miss Muffet eating. Let her eat slowly so that her face may be expressive between bites.	I	1	A	b	4
Scene 3 Semi close-up	Miss Muffet looks up in horror. The spider, suspended from a rod above the picture, slowly descends. (If the spider is a boy, he crawls into the picture on all fours.)	I	1	A	b c	5
Scene 4 Semi close-up	The spider. (If it is a boy, he should make glowering faces.)	I	1		c	2
Scene 5 Close up	Miss Muffet's frightened face as the spider comes down into the range of the camera.	I	1	A	c	3
Scene 6 Semi long shot	Miss Muffet cringes from the spider, then jumps up, spilling her curds and whey. She runs off. The spider descends and crawls toward the spilled milk.	I	1	A	a b c	5
Scene 7 Close up	The spider crawls to the milk.	I	1		a b c	3
Title 2	*The End*					1

The Scene Key is explained on page 8

A finish can be made of Little Miss Muffet with her head in her mother's lap and looking back over her shoulder to see if the spider is following.

A modern version of this story could be worked out with Miss Muffet as a naughty little girl who won't eat her dinner and insists on dessert first. The spider would arrive and mete out the proper punishment.



Scenario II

Jack be nimble
Jack be quick;
Jack jump over
The candlestick.

A picture can be made from this rhyme in a few feet of film if a little boy lights a candle, places the candlestick on the floor, and jumps over it. But a more amusing picture, which will give the young scion of the family a chance to prove himself an actor, can be made by introducing a few modern and humorous touches, something in the manner of the following continuity.

LENGTH: 75 feet.

CAST: I. A little boy for Jack.
(*His father may also take part.*)

LOCATIONS: 1. An improvised interior out of doors, with a phonograph at one side and a table at the other, close enough together for both to show in a semi long shot but not in a semi close-up.

COSTUMES: A. Jack's ordinary clothes.
B. A gym suit for Jack—perhaps merely a towel arranged as trunks.

PROPERTIES: a. A candle in a candlestick.
b. A phonograph and a record.
c. A bottle, marked "Liniment" in large letters.

d. A pair of dumbbells. (If they are unavailable, clenched fists will do for Jack's exercises.)

e. A large book on which is written the title, "How to Grow Strong Even Without Yeast." This can be marked on a paper cover.

f. A small table.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Jack Be Nimble*					3
Scene 1 Close-up	Jack, in his ordinary clothes, holding a lighted candle in a candlestick, looks at the cameraman and smiles. Then he looks at the candle intently and gets a sudden idea.	I	1	A	a	4
Scene 2 Semi long shot	Jack walks into the improvised room and sets the candlestick on the floor, after which he surveys it for a moment.	I	1	A	a b f	4
Scene 3 Semi close-up	He steps back a pace or two and swings his arms and stoops with his body as if he were getting ready for a mighty jump toward the candle.	I	1	A	a b f	3
Scene 4 Semi long shot	He jumps, but goes only a few inches—not as far as the candle.	I	1	A	a b f	3

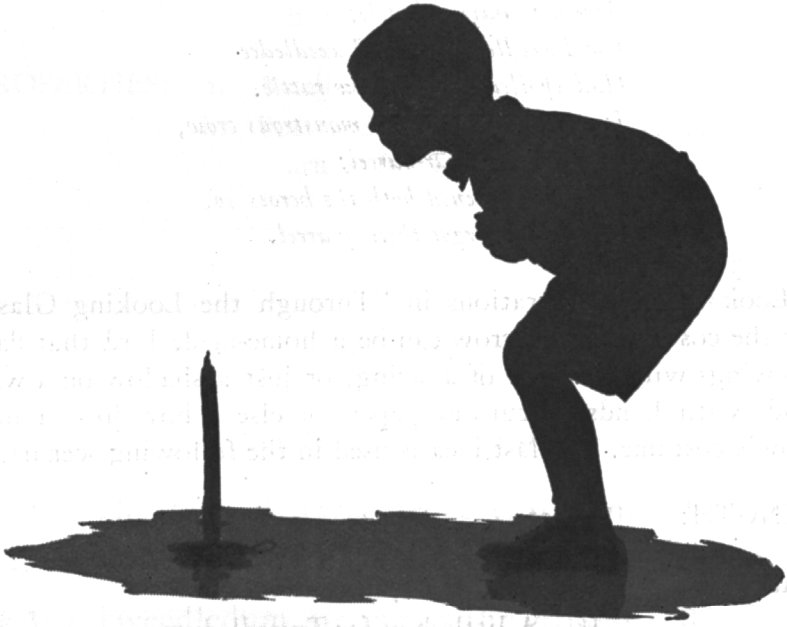
The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 5 Close up	Jack scratches his head, puzzled. Then he holds out an arm and looks at it; then feels the muscles of both arms and puckers his face as if to say, "So that's the trouble!"	I	1	A		5
Scene 6 Semi long shot	Jack bends down and picks up the candlestick, which he puts on the table. Then he walks out of the scene.	I	1	A	a b f	3
Scene 7 Semi close-up	Jack re-enters in his gym suit, carrying, as though they were much too heavy for him, the bottle of liniment, the pair of dumbbells, and the book.	I	1	B	c d e	4
Scene 8 Close up	Jack steps into the picture and stands in front of the camera long enough to register an expression of determination. Then—	I	1	B		2
Scene 9 Semi long shot	Jack, standing just as in the previous scene, turns and puts the liniment and the dumbbells on the table. The book he retains, and starts to read intently.	I	1	B	a b c d e f	4
Scene 10 Close-up	The back of the book, showing the title, as Jack holds it up reading it. Jack's face, or the top of his head, should show above the book.	I	1	B	e	2

		Cast	Location	Costumes	Properties	Footage
Scene 11 Semi long shot	Jack finishes reading, puts the book on the table in a position so that he may read from it, takes up the dumbbells, and goes through exercises, reading instructions from the book while he does so. He puts down the dumbbells and picks up the liniment bottle.	I	1	B	a c d e f	6
Scene 12 Close up	The bottle, in Jack's hand.	I	1	B	c	2
Scene 13 Semi close-up	Jack rubs his arms and legs with liniment, standing near the table so that it shows in the semi close-up. He puts the bottle back on the table, takes a last look at the book, and walks out of the other side of the picture with determination.	I	1	B	a b c d e f	5
Scene 14 Semi close up	From the opposite side of the picture, Jack walks up to the phonograph. He selects a record and puts it on.	I	1	B	b	3
Scene 15 Close-up	The record turning on the phonograph. Take the picture as the record begins to turn, so that it will not whirl too fast.		1		b	2
Scene 16 Semi close up	With the phonograph slightly showing at one side of the picture, Jack goes through a brief series of setting-up exercises—perhaps one	1	1	B	b	6

		Cast	Location	Costumers	Proprietors	Footage
	or two bends of the knees and one or two flexings of the arms. Then he stops, feels the muscles of his arms and legs, and smiles with satisfaction.					
Scene 17 Close-up	Jack still feeling one of his biceps and smiling.	I	1	B		3
Scene 18 Close-up	Jack stops the phonograph, flexes his arms and legs experimentally.	I	1	B	b	3
Scene 19 Semi long shot	Jack steps over to the table for the candlestick, sets it on the floor, and, this time, after a moment's careful muscular preparation, jumps triumphantly over.	I	1	B	a b c d e f	4
Scene 20 Semi Close-up	He turns and bows low to the movie audience as if he had accomplished a great feat.	I	1	B		3
Title 2	*The End.*					1

If Jack wants his father to turn actor also, several scenes can be made with Jack going to his father for instruction in his muscle-building efforts.



Jack be nimble
Jack be quick;
Jack jump over
The candlestick.

Scenario III

Tweedledum and Tweedledee
Agreed to have a battle;
For Tweedledum said Tweedledee
Had spoiled his nice new rattle.
Just then flew down a monstrous crow,
As black as a tar-barrel;
Which frightened both the heroes so,
They quite forgot their quarrel.

Look up the illustrations in "Through the Looking Glass" for the costumes. The crow can be a home-made bird that flaps his wings with the pull of a string; or just a shadow on a wall made with hands or cut-out paper; or else a boy dressed in a crow's costume. The last idea is used in the following scenario.

LENGTH: 80 feet.

CAST:
I. A little boy for Tweedledee.
II. A little boy for Tweedledum.
III. A little boy for the monstrous crow.

LOCATIONS:
1. A space of lawn or field close to a tree which has a limb near the ground.
2. Another tree, large enough for two boys to hide behind.

(*In case the picture is lengthened to show the boys putting on their armor, there should be still another outdoor site for that.*)

COSTUMES:
A. Quaint "Through the Looking Glass" costumes for Tweedledee and Tweedledum;

or their ordinary play clothes, if costumes are not desired.

B. Black clothes for the crow, with perhaps black cloth spread between his arms and his body to serve as wings that flap when he waves his arms.

PROPERTIES: a. A celluloid rattle.

b. Pots and pans, automobile tires, etc., as armor for Tweedledee and Tweedledum.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Tweedledum and Tweedledee*					3
Scene 1 Close-up	The rattle lying on the ground.	I	1	A	a	2
Scene 2 Semi close-up	The feet of Tweedledee enter and jump up and down on it.	I	1	A	a	3
Scene 3 Close-up	Tweedledum, sitting on the ground, is shrieking and rubbing his fists in his eyes.	II	1	A		3
Scene 4 Semi long shot	Tweedledee is jumping up and down on the rattle while Tweedledum, near him, sits wailing as in the close-up. After a moment Tweedledum jumps up in his rage and rushes on Tweedledee. They tussle for a minute, and then stop with sudden calmness as an inspiration strikes them. They shake hands, and then exit at opposite sides.	I II	1	A	a	12

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 5 Semi long shot	The brothers re-enter from the same sides at which they left. (Start the camera a moment before they come into the scene.) They pause for a second or two, surveying each other and ready for battle.	I II	1	A	b	4
Scene 6 Close-up	Tweedledum, looking belligerent.	II	1	A	b	2
Scene 7 Close-up	Tweedledee, looking belligerent.	I	1	A	b	2
Scene 8 Semi close-up	Tweedledum and Tweedledee, stand-ind beside each other facing the camera, turn and shake hands.	I II	1	A	b	3
Scene 9 Long shot	The brothers turn from each other and step off three paces. Tweedledee tries to make a mark on the ground where he is to stand but falls over with his own clumsiness and the weight of his armor. Tweedledum rushes awkwardly over to help him stand up. Again they take their positions three paces from the center, and facing each other. Then Tweedledee gestures three counts with his arm and they rush together, fighting awkwardly, with much swinging of arms. Suddenly they stop and look up.	I II	1	A	b	12
Scene 10 Semi close-up	The brothers looking up, with their mouths agape and with their hands still clutching each other as if they had just paused in their battle.	I II	1	A	b	3

		Cast	Location	Costumes	Properties	Footage
Scene 11 Long shot	The crow, sitting on the limb of the tree.	III	1	B		2
Scene 12 Semi close-up	The crow, glowering down menacingly.	III	1	B		3
Scene 13 Close-up	The two brothers, with their amazement changing to terror. They huddle together.	I II	1	A	b	3
Scene 14 Long shot	The crow, sitting on his limb, jumps to the ground, holding out his arms and flapping them as if he were flying. He comes running toward the camera. (If there is no limb available low enough to be jumped from, this scene can begin with the crow on the ground running toward the camera.)	III	1	B		4
Scene 15 Semi long shot	The brothers stand with their arms around each other's necks in terror. The crow enters the picture and circles around them, flapping and leering at them. Suddenly Tweedledum and Tweedledee break and run, leaving the picture at one side.	I II III	1	A	b	5
Scene 16 Semi long shot	The brothers, photographed from the rear, run away as fast as they can considering that they cast off their pieces of armor as they flee. As they go farther away the crow edges into the foreground, still	I II III	1	A B	b	6

		Cast	Location	Costumes	Properties	Footage
	flapping his wings, with his back to the camera. Then he looks back over his shoulder toward the camera and grins.					
Scene 17 Close-up	The crow, grinning at his prank.	III	1	B		2
Scene 18 Semi close-up	A broad tree trunk. Slowly from either side of it appear the heads of Tweedledum and Tweedledee, who are on their hands and knees. They gaze fearfully at the camera as the play ends.	I II	2	A		5
Title 2	*The End*					1

If it is desired to lengthen the picture a bit, show Tweedledum and Tweedledee donning their miscellaneous pieces of armor as they prepare for battle. Insert this scene after Scene 4.



Scenario IV

Old Mother Hubbard
Went to the cupboard
To get her poor dog a bone;
But when she got there
The cupboard was bare,
And so the poor dog had none.

LENGTH: 85 feet.

CAST:
I. A little girl for Old Mother Hubbard.
II. A dog that can sit up and beg.
(*A little boy on all fours could play the part of the dog.*)

LOCATIONS:
1. An improvised interior with a cupboard, or a bookcase, or a set of shelves.
2. The exterior of a cottage or of a garage which has a small side door.
3. A garden or lawn.

COSTUMES:
A. Old Mother Hubbard's costume, with a long skirt and perhaps a bonnet.

PROPERTIES:
a. An empty package of "Puppy Bones."

		Cast	Location	Costumes	Properties	Footage
Title 1	*Old Mother Hubbard*					3
Scene 1 Semi long shot	Mother Hubbard is picking flowers or raking leaves.	I	3	A		5
Scene 2 Close-up	Mother Hubbard smells a flower or performs some other appropriate action.	I	3	A		3
Scene 3 Semi long shot	Mother Hubbard turns and looks to one side as if she had heard an unexpected sound.	I	3	A		3
Scene 4 Long shot	The dog approaching.	II	3			3
Scene 5 Semi long shot	Mother Hubbard bending down waiting to pat the dog. He enters the picture and sits up and begs.	I II	3	A		5
Scene 6 Close-up	The dog, or perhaps only his head, as he sits begging.	II	3			4
Scene 7 Close-up	Mother Hubbard looks worried, sighs.	I	3	A		3
Scene 8 Semi long shot	Mother Hubbard pats the dog on the head, then straightens up and leads him away in the direction from which he came.	I II	3	A		4
Scene 9 Long shot	Mother Hubbard and the dog walking away from the camera.	I II	3	A		4

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 10 Semi long shot	Mother Hubbard and the dog come into the picture as the camera aims at the door of their cottage. They enter and shut the door.	I II	2	A		5
Scene 11 Semi long shot	Inside their house, with the camera showing the cupboard, Mother Hubbard comes into the scene followed by the dog.	I II	1	A		4
Scene 12 Close-up	The dog begging.	II	1			3
Scene 13 Semi long shot	Mother Hubbard looks at the begging dog, and speaks to him compassionately.	I II	1	A		4
Scene 14 Close-up	Mother Hubbard shaking her finger for the dog to be patient.	I	1	A		2
Scene 15 Semi close-up	Mother Hubbard at the cupboard, taken from the rear as she searches for a bone. There is a "Puppy Bones" package on one of the shelves. She finds it and reaches up for it.	I	1	A	a	4
Scene 16 Close-up	Mother Hubbard takes the box from the shelf.	I	1	A	a	2
Scene 17 Close-up	The package, in Mother Hubbard's hands.	I	1	A	a	2
Scene 18 Close-up	The dog, looking expectant.	II	1			2

		Cast	Location	Costumes	Properties	Footage
Scene 19 Close-up	The dog's tail wagging.	II	1			2
Scene 20 Semi close-up	Mother Hubbard looking into the box. She sees that it's empty. She turns it upside down and shakes it, looking dismayed.	I	1	A	a	4
Scene 21 Semi long shot	Mother Hubbard shows the box to her dog.	I II	1	A	a	3
Scene 22 Semi close-up	The dog disconsolately goes down on all fours.	II	1			3
Scene 23 Semi long shot	The dog and Mother Hubbard. He walks out of the scene while she stands shaking her head sadly and peering at the empty box in her hand.	I II	1	A	a	4
Scene 24 Close-up	If it can be taken—the dog lying on the grass with his paws over his eyes.	II	3			3
Title 2	*The End*					1



Scenario V

Little Red Riding Hood

LENGTH: 125 feet.

CAST:

I. A little girl for Red Riding Hood.

II. Red Riding Hood's mother.

III. A large dog, preferably a police dog, for the wolf; or a boy dressed as a wolf.

IV. A boy or a man for the woodcutter.

LOCATIONS:

1. A cottage exterior.
2. A wood in which there is a well lighted clearing.
3. Another cottage exterior. (Simply the first cottage exterior with another curtain arrangement at the window, a flower box added or taken away, and perhaps a row of potted plants—anything to make it look like another cottage.)

COSTUMES:

A. The regular story-book cape and hood for Red Riding Hood; or a long rain cape with a hood.

B. A house dress and apron for Red Riding Hood's mother.

C. If a child is to take the part of the wolf and there is no regular animal costume available, a fur coat, one without too much fullness, might be used as a substitute with the tail from an old muff or fur collar

piece pinned on the back. If it is not desirable to use a papier maché wolf's head, a fur cap would be the next best. The child of course should walk on all fours or else crouched over.

D. A sweater, knickers, and cap for the woodcutter; or a hunting jacket and cap; or any outdoor clothing.

E. A frilly night cap and night gown for the wolf.

PROPERTIES:

a. A small basket covered with a napkin.

b. In case no flowers grow in the woods, some will have to be placed near Red Riding Hood's path as though they were growing there.

c. An ax for the woodcutter.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Little Red Riding Hood*					3
Scene 1 Semi long shot	The mother and Red Riding Hood at the door of their cottage. The mother is shaking her finger at Red Riding Hood in loving admonition as she hands her the basket of food for the sick grandmother.	I II	1	A B	a	5
Scene 2 Close-up	The mother speaking to Red Riding Hood. She smiles fondly at her and warns her to be careful.	II	1	B		4

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 3 Close-up	Red Riding Hood nodding and smiling.	I	1	A	a	3
Scene 4 Long shot	Red Riding Hood going off and waving to her mother, who waves back as Red Riding Hood walks out of the picture.	I II	1	A B	a	4
Scene 5 Long shot	Red Riding Hood coming along the path in the woods, toward the camera.	I	2	A	a	3
Scene 6 Semi close-up	Red Riding Hood as she passes the camera.	I	2	A	a	2
Scene 7 Semi long shot	Red Riding Hood stopping to pick a flower, which she holds to her nose to smell.	I	2	A	b	4
Scene 8 Semi long shot	The wolf trotting along in the woods.	III	2	C		4
Scene 9 Semi long shot	The wolf approaching Red Riding Hood. He stops near her and she looks down at him and starts to talk to him.	I III	2	A C	a	5
Scene 10 Semi Close-up	Red Riding Hood looking down smiling, and talking to the wolf.	I	2	A	a	4
Scene 11 Semi long shot	Red Riding Hood pointing up the path and to her basket as if telling the wolf where she is going. The wolf trots off.	I III	2	A C	a	3

		Cast	Location	Costumes	Properties	Footage
Scene 12 Long shot	The grandmother's cottage.		3			2
Scene 13 Semi long shot	The wolf trotting to the door of the grandmother's cottage.	III	3	C		4
Scene 14 Semi long shot	The wolf pushes open the door and goes in.	III	3	C		3
Scene 15 Semi long shot	Red Riding Hood skipping along the path in the woods.	I	2	A	a	2
Scene 16 Semi long shot	The wolf sticking his head out of the door. He has the grandmother's nightgown and cap on.	III	3	C E		3
Scene 17 Close-up	The wolf, with a wicked look in his eye, licking his chops, if he can. (If a boy is playing the wolf and his costume is too sketchy, omit the close-up). He looks around and draws in his head, and the door closes.	III	3	C E		4
Scene 18 Semi long shot	The woodcutter chopping at a tree. Red Riding Hood comes into view. She stops a moment and speaks to the woodcutter, who puts down his ax and listens, smiling kindly at her.	I IV	2	A D	a c	5
Scene 19 Semi close-up	Red Riding Hood and the woodcutter, smiling and talking. Red Riding Hood says goodbye and	I IV	2	A D	a c	5

		Cast	Location	Costumes	Properties	Footage
	moves out of the picture. The woodcutter waves goodbye also.					
Scene 20 Long shot	Red Riding Hood going toward her grandmother's cottage. She goes to the door and knocks eagerly.	I	3	A	a	3
Scene 21 Close-up	Red Riding Hood knocking at the door. She calls, "Hello, Grandma," and listens, her face all smiles and eagerness. Hearing no one, she knocks and calls again. This time she puts her ear to the door, but her face takes on a puzzled look as a voice from inside answers her. Still looking puzzled, she opens the door and goes in.	I	3	A	a	8
Scene 22 Semi long shot	The door closes. Then let the camera run for a foot after the door has closed, to denote the passage of time and to create suspense.		3			2
Scene 23 Semi long shot	The woodcutter at his chopping hears a scream and stops his work to listen.	IV	2	D	c	4
Scene 24 Close-up	The woodcutter listening.	IV	2	D		2
Scene 25 Semi long shot	He hears it again, and runs out of the picture carrying the ax. (Be careful with the ax!)	IV	2	D	c	4

		Cast	Location	Costumes	Properties	Footage
Scene 26 Long shot	The woodcutter running up to the grandmother's cottage and going in. Let the camera run for a foot or two after the woodcutter has gone in.	IV	3	D	c	4
Scene 27 Semi long shot	The woodcutter comes out of the door carrying Red Riding Hood, who is clinging frantically to his neck. He sets her down, where she stands trembling, while he goes back into the cottage and comes out carrying the wolf, apparently dead, which he puts on the ground. (If it is a dog and he has been trained to lie still on command, he should do so. The dog's master could facilitate matters by playing the part of the woodcutter.)	I III IV	3	A C D E		15
Scene 28 Close-up	Red Riding Hood looking fearfully at the dead wolf.	I	3	A		3
Scene 29 Close-up	The dead wolf.	III	3	C E		3
Scene 30 Semi close-up	Red Riding Hood smiling and thanking the woodcutter. He pats her head reassuringly.	I IV	3	A D		4
Title 2	*The End*					1



Little Red Riding Hood

Scenario VI

Simple Simon went a-fishing
For to catch a whale;
But all the water that he had
Was in his mother's pail!

LENGTH: 185 feet.

CAST:

I. A little boy for Simple Simon (*preferably a fat boy*).

II. A group of five or six boys and girls.

III. Simple Simon's mother.

LOCATIONS.

1. The rear view of a house with a back door and window. There is an assortment of household articles grouped about the door such as might be found in a collection after one had had a house cleaning.
2. A country road.
3. The bank of a stream; a lake shore; or a sea shore.
4. A lawn or field in which there is a large bush. (If there are bushes near the water, this fourth location will be unnecessary).
5. The inside of a room, close to a window; or an improvised interior.

COSTUMES:

A. Simple Simon would be amusing (*especially if he were fat*) in a rather ragged, haphazard outfit of the familiar barefoot boy type—that is, torn trousers, one leg up

and one down, suspenders, and a shirt with the sleeves cut off and very evidently a hand-down from a larger member of the family. Otherwise, ordinary play clothes like the other children.

B. Ordinary play clothes for the group children.

C. A house dress and apron for Simple Simon's mother.

PROPERTIES:

a. A fishing pole for Simple Simon, with line attached.

b. Fishing poles for the other children.

c. A large pail labeled, "His Mother's Pail," in large black letters.

d. A chair with a high back.

e. A very large fish hook. If a conspicuously large fish hook is not available, it might be even funnier to have a hook such as is used to hold up a hammock. Of course a bent pin or an open safety pin could be substituted.

f. A long piece of string.

g. An assortment of household articles to stand around the back door—included in this assortment are several boxes big enough to stand on and the properties a, c, d, e.

h. A large fish, either real or artificial.

i. Several smaller fish, real or artificial, on a string. (The large fish, h, is also on the string).

j. A table set for one person.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Simple Simon*					5
Scene 1 Semi long shot	Simple Simon rummaging through the articles at the back door of his house, apparently looking for something. He picks up the fishing pole and looks at the end of the line.	I	1	A	a g	5
Scene 2 Semi close-up	Simple Simon examining the end of the fishing line, which has no hook on it. He shakes his head stupidly, starts looking around for a hook, and finds one in the collection. He picks it up and examines it.	I	1	A	a e g	4
Scene 3 Semi close-up	Simple Simon's hands holding the hook and tying it on the end of the fishing line.	I	1	A	a e	4
Scene 4 Semi close-up	Simple Simon picks up the pail and chair.	I	1	A	c d	3
Scene 5 Close-up	Simple Simon smiling vacuously.	I	1	A		4
Scene 6 Semi close-up	Simple Simon carrying the fishing pole, pail, and chair and starting off, walking away from the camera.	I	1	A	a c d	4
Scene 7 Long shot	Simple Simon going down the road, quite far away from the camera.	I	2	A	a c d	3
Scene 8 Semi long shot	Simple Simon arriving at the water's edge with his paraphernalia. He sets the chair and pole down and	I	3	A	a c d	14

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
	dips up some water with the pail. This he places in front of the chair. Then he picks up the pole and sits in the chair. He puts the line in the pail and settles himself comfortably.					
Scene 9 Close-up	Simple Simon smiling very contentedly and looking as silly as possible as he holds the fishing pole.	I	3	A	a	4
Scene 10 Semi close-up	Taken from a different angle—Simple Simon looking sleepy and beginning to nod. Pretty soon, after he has caught himself several times, his head falls and he is sound asleep.	I	3	A	a c d	6
Scene 11 Close-up	Simple Simon fast asleep.	I	3	A	a	3
Scene 12 Semi long shot	Simple Simon's pole drops from his relaxed hand onto his lap, while he is hunched down, partly sliding out of his chair.	I	3	A	a c d	4
Scene 13 Long shot	A group of boys and girls coming toward the water's edge. They are carrying fishing poles—one boy has a string of fish, one of which is particularly large.	II	3	B	b f h i	5
Scene 14 Semi long shot	The group have come within a few feet of Simple Simon, who shows on one side of the picture. The boy with the string of fish, who is	I	3	A B	a b c f d h i	9

		Cast	Location	Costumes	Properties	Footage
	leading the group, points to Simple Simon and says something to the rest of the children. They laugh, highly amused. Another little boy in the group suddenly has an idea. The children harken to him.					
Scene 15 Semi close-up	The group, or as many of the nearest to him as can be included in the picture, looking at the little boy who has the idea. He points with much animation to the large fish which the first boy has on his string and then toward Simple Simon (who, however, is not in this scene), explaining his idea to the others. They clap their hands and laugh delightedly, moving out of the picture, toward Simple Simon.	II	3	B	b f h i	6
Scene 16 Semi long shot	The group are tiptoeing around Simple Simon. One nudges the other and warns him with his finger to his lips not to wake Simple Simon.	I II	3	A B	a b c f d h i	6
Scene 17 Semi close-up	The little boy who had the idea takes the big fish from the other little boy's string and attaches it to the hook in Simple Simon's pail, while such of the other children as are visible in the picture look on encouraging him and laughing. He	I II	3	A B	a b c d e f h i	8

		Cast	Location	Costumes	Properties	Footage
	looks through his pockets and brings out a long piece of string.					
Scene 18 Close-up	The little boy who is playing the trick on Simple Simon ties the string he has found in his pocket to Simple Simon's fishing pole, very carefully so as not to awaken him, and motions for silence to the other children who are watching.	I II	3	A B	a b d e f c h i	7
Scene 19 Close-up	The end of the fishing pole and the pail, showing the intruders' string tied to the pole and the large fish in the pail.		3		a c f h	3
Scene 20 Semi long shot	The group backing away from Simple Simon, with the little boy who is playing the trick holding and paying out the end of the string which is tied to the pole.	I II	3	A B	a b c e f d h i	5
Scene 21 Semi close-up	The group, closely massed, are hiding behind a bush which is supposed to be near Simple Simon. The little boy holding the end of the string is in front. They are breathless with anticipation as the little boy in front pulls the string.	II	4	B	b f i	5
Scene 22 Close-up	The end of Simple Simon's pole and the pail. Suddenly the end of the		3		a c f	3

		Cast	Location	Costumes	Properties	Footage
	pole begins jerking as the string is pulled at the other end.					
Scene 23 Semi long shot	Simple Simon wakes up with a jerk. He grabs the fishing pole excitedly and pulls the fish out of the pail.	I	3	A	a c e f h	5
Scene 24 Semi close-up	The group of children are convulsed.	II	4	B	b i f	3
Scene 25 Semi long shot	The children laughing. One of them laughs so hard he rolls over on the ground kicking up his heels. His fishing pole goes flying into the air. The boy holding the string drops it.	II	4	B	b f i	6
Scene 26 Close-up	Simple Simon examining his fish, greatly delighted.	I	3	A	a c e f h	4
Scene 27 Semi long shot	Simple Simon, leaving his pail and chair, runs off in great excitement, carrying his fish and pole.	I	3	A	a f c d h	5
Scene 28 Long shot	Simple Simon running wildly down the road. The group of children stand at one side of the picture in the foreground looking after him. One of them motions to follow him and they all go running after him	I	2	A	a f h i	4

		Cast	Location	Costumes	Properties	Footage
	to see the rest of the excitement if there is to be any.					
Scene 29 Semi long shot	Simple Simon rushes up to his back door, calling his mother to come out. She appears in the doorway and he starts to tell her all about it.	I III	1	A C	a d f h	6
Scene 30 Semi close-up	Simple Simon nearly bursting in his eagerness to tell his mother about the fish. He is very proud as he shows it to her. Simple Simon's mother listens to him, very much amused. She pats his shoulder affectionately and takes the fish off the hook. They go into the house.	I III	1	A C	a f h	8
Scene 31 Long shot	The group of children come into Simple Simon's back yard and toward the house. They climb on boxes and look in through the window.	II	1	B	b g i	6
Scene 32 Close-up	The cooked fish on a platter.				h	3
Scene 33 Semi close-up	Simple Simon seated at a table in front of the window with a napkin tucked under his chin, eating his fish with much relish.	I	5	B	h	5
Scene 34 Semi long shot	The group of children disconsolately getting down from the window and woefully looking at each	II	1	B	b i	5

		Cast	Location	Costumes	Properties	Footage
	other as they rub their stomachs hungrily.					
Scene 35 Semi close-up	The group of children looking rueful.	II	1	B	b i	4
Title 2	*The End*					1

It is possible to end the picture with Simple Simon returning to his mother, if the last few scenes are not desired or if finding a window for the children to climb up to presents difficulties.



Scenario VII

Goldilocks and the Three Bears

LENGTH: 230 feet.

CAST:

I. A little girl with golden curls for Goldilocks.

II. A child, much larger than Goldilocks, for the father bear.

III. A child for the mother bear, a little smaller than the father bear.

IV. A very small child for the baby bear.

LOCATIONS:

1. A cottage exterior.
2. The edge of a wood; or a clump of trees.
3. An improvised interior.

COSTUMES:

A. For Goldilocks, either a costume such as appears in the story book illustrations or an ordinary play dress.

B. If regular bear costumes aren't obtainable, a few suggestions can be offered for foundations of outfits suggestive of bears. If the children are small and own or can borrow dark, brushed wool "Teddy suits"—the kind with the sweater, leggings, cap, and mittens to match—they would have the principal part of excellent bear costumes. Plenty of clothes should be worn under the suits to give the children the roly-poly look of bears. Another suggestion is to make the children's arms,

legs, and heads look to be a single color by drawing heavy, dark stockings over the ordinary shoes and stockings which they are wearing, and over the arms and hands; then make scull caps, with little pointed ears sewed on, from the tops of women's stockings. Over one of these foundation costumes the father bear wears overalls with short legs.

C. For the mother bear, over the foundation: a Mother Hubbard dress (not too long), a shawl, a bonnet, and large spectacles.

D. For the baby bear, over the foundation: overalls with short legs; or rompers.

PROPERTIES:

a. A small cart.

b. A Teddy Bear.

c. A small table set with three bowls of porridge and three spoons of sizes graduated in proportion to the bears. The smallest and the largest bowls are steaming hot.

d. Three chairs or stools of sizes in proportion to the bears. The smallest chair should be arranged, if possible, so that either it will collapse or the bottom will fall out when it is sat upon. Keep in mind the fact that with the exception of the Teddy Bear and cart all the properties for the baby bear must be large enough for Goldilocks to use.

e. Three beds or cots of sizes in proportion to the bears. The medium sized bed has quite a large hollow in the center over which the covers are drawn so it does not show.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Goldilocks and the Three Bears*					4
Scene 1 Long shot	The three bears come out of their cottage, the big bear first, next the medium sized bear, and last the baby bear, who is pulling a cart with a toy Teddy Bear in it. The baby bear has a little difficulty getting the cart out of the door successfully, as it catches in the door frame and threatens to upset.	II III IV	1	B C D	a b	8
Scene 2 Close-up	The father bear, quite dreadful looking.	II	1	B		2
Scene 3 Close-up	The mother bear, mild and gentle.	III	1	C		2
Scene 4 Close-up	The baby bear, very wide-eyed and timid.	IV	1	D		2
Scene 5 Semi long shot	The three bears passing the camera in a procession coming from the house, the father first, the mother next, and, when the big bears have passed from the picture, the little bear, pulling his cart, which overturns so that the Teddy Bear tumbles out. The baby bear stops and picks it up; then runs after his father and mother.	II III IV	1	B C D	a b	10
Scene 6 Long shot	The three bears, still in procession, about to enter the wood.	II III IV	2	B C D	a b	4

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 7 Semi long shot	Goldilocks peeking around the corner of the bears' cottage.	I	1	A		3
Scene 8 Close-up	Goldilocks' face peering inquisitively around the corner.	I	1	A		4
Scene 9 Semi long shot	Goldilocks tiptoes to the door of the cottage, looking around her cautiously. She sees that no one is near and so she opens the door and goes in.	I	1	A		4
Scene 10 Semi long shot	The improvised interior, showing the table. Goldilocks appears. She looks around, sees the table, and moves toward it.	I	3	A	c	5
Scene 11 Close-up	The steaming porridge bowls.				c	2
Scene 12 Close-up	Goldilocks hungrily looking down toward the steaming porridge bowls.	I	3	A	c	3
Scene 13 Semi close-up	Goldilocks tastes the porridge in the largest bowl, but drops the spoon quickly with a look of pain on her face. She has burned her tongue. She sticks the tip of it out, touches it gently with her finger, and then wiggles it around to cool it off. She tries the next bowl (which is seen in the picture), but puts the spoon down disgustedly,	I	3	A	c	10

		Cast	Location	Costumes	Properties	Footage
	making a wry face because she finds the porridge too cool. She sees the other bowl (which is not seen in the picture) and moves toward it.					
Scene 14 Close-up	Goldilocks tastes the porridge in the smallest bowl and smacks her lips delightedly. She quickly eats more. This porridge is just right. She eats until it is all gone.	I	3	A	c	8
Scene 15 Close-up	Goldilocks' spoon taking the last bit of porridge from the bowl.	I			c	3
Scene 16 Semi close-up	Goldilocks puts the spoon down, sighs contentedly, and looks around her again.	I	3	A	c	3
Scene 17 Semi long shot	The improvised interior from another angle (or the same view with hangings, etc., changed), showing the wall with the chairs against it. Goldilocks tries the big chair, but jumps up quickly, rubbing herself as if the chair hurt. She tries the medium sized one and gets up, shaking her head "no." Then she sits in the smallest chair.	I	3	A	d	12
Scene 18 Semi close-up	Goldilocks seated on the little chair and looking very comfortable and happy.	I	3	A	d	3

		Cast	Location	Costumes	Properties	Footage
Scene 19 Semi long shot	Suddenly the chair collapses and Goldilocks is abruptly deposited on the floor. She jumps up quickly, tries to restore the chair, and shows great consternation when she fails. (If the collapsible chair will not hold Goldilocks during the close-up, use a solid chair in the beginning and stop the camera just before the time has come for it to collapse; then substitute the collapsible chair, which must look just like the good one. If this is too difficult, simply tip over the chair while the camera is stopped.) Goldilocks looks ruefully at the chair and goes away.	I	3	A	d	6
Scene 20 Long shot	The improvised interior from another angle, showing the three beds lined up against the wall. Goldilocks comes into the picture, looks at the beds, and walks over to the large one. She jumps into it, but then sits up very quickly.	I	3	A	e	6
Scene 21 Close-up	Goldilocks sitting up in bed looking displeased. She shakes her head and starts to get up.	I	3	A	e	4
Scene 22 Semi long shot	The medium sized bed, the smallest bed, and just part of the large bed are seen. Goldilocks stands contemplating the medium sized bed.	I	3	A	e	10

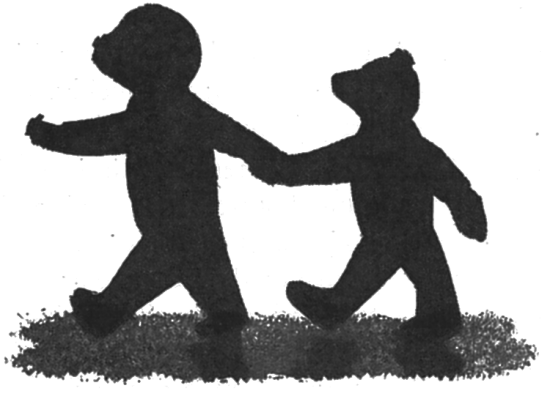
		Cast	Location	Costumes	Properties	Footage
	She tries it, but almost sinks out of sight. She struggles out with some difficulty and heaves a big sigh of relief as she gets onto her feet. She moves over to the smallest bed and sits on it.					
Scene 23 Semi close-up	Goldilocks settling herself comfortably in the little bed. Her face shows that it just suits her. She reaches for the coverlet and draws it up over her. She smiles and draws a long, luxurious sigh and closes her eyes.	I	3	A	e	6
Scene 24 Close-up	Goldilocks fast asleep.	I	3	A	e	2
Scene 25 Long shot	The three bears drawing near their cottage door. The father and mother bear go in. The little bear, who has been lagging behind, decides to run to catch up. He stumbles, falls down, and loses the Teddy Bear.	II III IV	1	B C D	a b	8
Scene 26 Close-up	The baby bear lying on his stomach, with his mouth all puckered up, and on the verge of tears. The Teddy Bear's head is seen at one side of the picture.	IV	1	D	a b	3
Scene 27 Semi long shot	Baby bear picks himself up clumsily, gathers his Teddy and cart, and	IV	1	D	a b	4

		Cast	Location	Costumes	Properties	Footage
	goes into the house, still so nearly weeping that what he is about to discover will be too much for him altogether.					
Scene 28 Semi long shot	The bears, gathered around the table looking at their bowls of porridge. They look at each other in wonder as each discovers that someone has been meddling with his bowl. Baby bear starts wailing upon discovering his empty bowl.	II III IV	3	B C D	c	6
Scene 29 Close-up	The baby bear has his paws over his eyes, crying.	IV	3	D		3
Scene 30 Semi long shot	The mother bear picks up the baby bear and tries to comfort him, feeding him some of her porridge. He is consoled.	III IV	3	C D	c	6
Scene 31 Semi long shot	The three bears coming into the part of the improvised room where the chairs are standing. The father stands with his hands on his hips looking at his chair, which is out of its customary place. (The mother bear's chair also shows in this scene.)	II III IV	3	B C D	d	6
Scene 32 Semi close-up	The father bear points to his chair and turns in surprise to the mother bear, saying that someone has been	II III	3	B C	d	5

		Cast	Location	Costumes	Properties	Footage
	sitting in his chair. The mother bear looks concerned.					
Scene 33 Semi long shot	The mother bear examines her chair, which is also out of place, and turns excitedly to the father bear, who is looking on in alarm. They both turn very suddenly—as if someone had called them—in the direction of the smallest chair, which does not show in this scene.	II III	3	B C	d	6
Scene 34 Close-up	The baby bear sitting in the ruins of his chair, crying lustily.	IV	3	D	d	3
Scene 35 Semi long shot	The father bear takes the baby bear's paw and pulls him up, patting him on the back and trying to quiet him. The mother bear takes the baby's other paw, and they go out of the picture.	II III IV	3	B C D	d	6
Scene 36 Semi long shot	The bears coming into the part of the improvised room where the beds are situated. (The little bed does not show in this scene.) They draw near the large beds and the mother bear throws up her paws in horror at the wrinkles in the counterpanes.	II III IV	3	B C D	e	6
Scene 37 Close-up	The baby bear, his eyes very large, his lips forming an "Oh."	IV	3	D		3

		Cast	Location	Costumes	Properties	Footage
Scene 38 Semi close-up	The large bed, with wrinkles in the counterpane.		3		e	2
Scene 39 Semi long shot	The bears moving toward the smallest bed, which is now completely in view. They discover Goldilocks. The baby bear screams and clings to his mother's skirts. She gathers him to her. The father bear throws up his paws in astonishment.	I II III IV	3	A B C D	e	8
Scene 40 Semi close-up	Goldilocks, awakened by the little bear's wailing, opens her eyes and sits up quickly. She is terrified when she sees the bears looking at her.	I	3	A	e	6
Scene 41 Long shot	Goldilocks jumps out of bed and runs wildly out of the door. (If possible, have her jump out of the window.) The three bears watch her in astonishment.	I II III IV	3	A B C D	e	8
Scene 42 Semi long shot	The three bears in the doorway, watching Goldilocks running away. (If Goldilocks escapes through the window, the bears are seen looking out of the window.)	II III IV	1	B C D		4
Scene 43 Long shot	Goldilocks running with all speed toward the woods.	I	2	A		4

		Cast	Location	Costumes	Properties	Footage
Scene 44 Semi long shot	The bears outside the door. The father bear's paw shades his eyes; the mother bear has her arm drawn through the father's; and the baby bear is seen peeking timidly from behind his mother's skirts.	II III IV	2	B C D		6
Title 2	*The End*					1





Scenario VIII

Hansel and Gretel

LENGTH: 230 feet.

CAST:

I. A boy for Hansel.

II. A girl for Gretel.

III. A girl larger than either Hansel or Gretel, or a woman for the witch.

LOCATIONS:

1. A well lighted wood in which there are berry bushes; or a field with a patch of berry bushes; or a lawn.

2. A cottage exterior with, if possible, a background of trees for the gingerbread house. To be most effective, the house should be brown or should have brown paper on it, trimmed along the gables and window and door frames with strips of white paper, about eight inches wide, cut in fancy, lacy points or scallops. Print a sign in large black letters on white paper —"GINGERBREAD HOUSE"—and tack it over the door. Fasten an unsugared cruller on the door for a knob, and a thin ginger or molasses cookie, perhaps of the long narrow variety, with an oval hole cut in it, for a knocker. A string through the hole can fasten the cookie to the door,

3. A cage made of a packing box, covered with dark paper or cloth and large enough to

accommodate Hansel standing or kneeling. Fashion a door of heavy wire bent to fit the box opening and with bars of black paper or cloth about an inch wide fastened perpendicularly to the top and bottom of the frame. Arrange the door on a wire hinge so it will open and close, and have a large padlock of cardboard on it. The cage should be set under trees, as though in a wood.

4. An oven made of a packing box large enough to accommodate the witch when she is bent over a little. The oven can be made very realistic by painting the box dark gray or black to look like stones; or the box may be covered with dark gray paper or cloth. In either case put a hinged door on it. The door is made like the door of the cage except that it is solid, being covered with black paper or cloth. The oven is set in good light under trees, as though in a wood.

COSTUMES:

A. The regular costume which appears in the Grimm's fairy tale books for Hansel; or a Dutch boy costume; or his ordinary play clothes.

B. A girl's costume of the same sort as Hansel's for Gretel; or ordinary play clothes.

C. The regular costume which appears in books of Grimm's fairy tales for the witch; or one can achieve practically the same effect with a long, dark cape or shawl and a high, pointed hat of black paper—similar

to those seen on Hallowe'en. She also carries a cane. Untwisted hemp rope—for hair—sewed or glued to the inside of the hat will add to the fearsome look of the witch.

PROPERTIES:
a. A small pail or basket for the berries. (Have a few berries already in it.)
b. The witch's cane.
c. The gingerbread witch: a huge brown rag doll stuffed very stiff and dressed like the witch, but all in brown.
d. A large bone.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Hansel and Gretel*					5
Scene 1 Long shot	Hansel and Gretel in the woods (or a field) picking berries.	I II	1	A B	a	4
Scene 2 Semi long shot	Hansel, who has been picking from a bush a little way from Gretel, comes up to her with both hands full of berries and puts them in the pail (or basket) she has on her arm.	I II	1	A B	a	5
Scene 3 Close-up	Their hands putting berries in the pail.	I II	1			2
Scene 4 Semi close-up	Hansel tells Gretel to open her mouth and close her eyes. He pantomimes this, pointing to his mouth	I II	1	A B	a	15

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
	and opening it and then to his eyes and closing them. Gretel smiles and does as she is told and Hansel puts a large berry in her mouth. Gretel eats the berry with much relish, then does the same thing with Hansel, who eats it, keeping his eyes closed tight, and then, when he has finished, stands with his mouth open waiting for another berry. Gretel, looking mischievous, reaches down for a piece of grass and sticks it into Hansel's open mouth. He chokes and quickly opens his eyes, making a wry face. Gretel laughs at him, very much pleased with her prank.					
Scene 5 Semi long shot	Hansel and Gretel sit on the ground, the pail between them, eating the berries.	I II	1	A B	a	4
Scene 6 Close-up	Gretel's hand taking the last few berries out of the pail and the pail left empty. (Gretel's other hand tips the pail so the light will shine into it.)	II	1	B	a	5
Scene 7 Close-up	Hansel's and Gretel's faces, smeared with berry stains. They look at each other and laugh merrily, each thinking the other looks the funnier. They try to wipe their faces	I II	1	A B	a	5

		Cast	Location	Costumes	Properties	Footage
	with the backs of their hands, but without much success.					
Scene 8 Semi long shot	Gretel still sitting on the ground trying to get the berry stains off. Hansel is looking off in the distance; something is attracting his attention. He gets up and shades his eyes and turning to Gretel points in the direction he has been looking. Gretel rises and looks also. She is surprised and curious.	I II	1	A B	a	5
Scene 9 Long shot	The gingerbread house.		2			3
Scene 10 Semi long shot	The gingerbread house. Hansel and Gretel come into the picture and curiously draw near the house. They approach very timidly. Hansel, affecting bravado, goes ahead a step or so, loses courage, and turns to Gretel, pushing her ahead. She starts back in fright. Finally they gather courage and go to the door. Hansel, on discovering that the house is made of gingerbread, turns to Gretel and runs his tongue around his lips, pantomiming how good it looks to him.	I II	2	A B	a	12
Scene 11 Semi close-up	Hansel and Gretel close to the door. Hansel pulls off the knocker and tastes it. His face shows that it is delicious. Gretel looks on, some-	I II	2	A B		8

		Cast	Location	Costumes	Properties	Footage
	what worried; but the temptation is too great and she breaks off the door knob and tastes it, finding it also quite delicious.					
Scene 12 Semi long shot	The witch looking from behind a tree.	III	2	C	b	3
Scene 13 Close-up	Her face, grinning wickedly.	III		C		3
Scene 14 Semi close-up	Hansel and Gretel consuming the last bits of the knocker and door knob.	I II	2	A B		3
Scene 15 Semi long shot	The witch hobbling up behind Hansel and Gretel. They turn and see her and are terrified. The witch waves her cane over their heads and they immediately become expressionless and rigid as statues. She waves her hand mystically, pointing ahead with her cane; Hansel and Gretel move forward stiffly, like wooden soldiers.	I II III	2	A B C	b	8
Scene 16 Semi long shot	The cage and location around it. Hansel and Gretel, still marching as though bewitched, come into the picture followed by the witch. She makes a motion with her cane and they stop instantly. She feels Hansel's arm, pinching him to find out how fat he is. Then, shaking her head in disgust she takes him by the	I II III	3	A B C	b	12

		Cast	Location	Costumes	Properties	Footage
	shoulder and marches him up to the cage. She pushes him in and locks the door. The witch then turns to Gretel. Coming up close to her in a threatening manner, she marches her away from the cage and out of the picture.					
Scene 17 Semi long shot	The witch marches Gretel into the gingerbread house and shuts the door. The door opens and the witch sticks her head out, looks around, then comes out, and closes the door, hobbling around to the back of the house. When she is out of the picture, the door again opens and this time Gretel peeks out.	II III	2	B C	b	8
Scene 18 Close-up	Gretel, very frightened, looking cautiously to the right and left to make sure the witch is not around.	II	2	B		4
Scene 19 Close-up	Hansel peering woefully through the bars of his cage.	I	3	A		3
Scene 20 Semi long shot	Gretel cautiously comes out of the door, glances furtively around, and runs away from the house.	II	2	B		4
Scene 21 Semi close-up	Gretel talking with Hansel, who is still in his cage. Hansel is almost in tears and Gretel is trying to comfort him. Hansel pantomimes to Gretel that the witch is trying	I II	3	A B		12

		Cast	Location	Costumes	Properties	Footage
	to fatten him so she can eat him: he puffs out his cheeks, sticks out his stomach and points to his arms, moves his jaws as though chewing. Gretel is quite horrified but determined to outwit the witch. She is looking down, groping for an idea. Suddenly she sees something and makes a jump for it.					
Scene 22 Close-up	A bone lying on the ground.		3		d	2
Scene 23 Semi long shot	Gretel picks up the bone. The cage is seen behind her. She turns, looks around to see if the witch is near, and, not seeing her, quickly gives the bone to Hansel through the bars of his cage.	I II	3	A B	d	5
Scene 24 Semi close-up	Gretel instructing Hansel what to do with the bone. She tells him to hold the bone in his hand and stick it out when the witch comes to feel him so that she will feel the bone instead and think him much too thin to eat. Gretel pantomimes her idea while Hansel looks on somewhat doubtfully. However, he soon sees the funny side of it and laughs, agreeing with her. Gretel turns quickly as though she had heard something. Her face looks very frightened; she says something	I II	3	A B	d	6

		Cast	Location	Costumes	Properties	Footage
	to Hansel, puts her finger to her lips, and quickly runs away.					
Scene 25 Semi long shot	The witch approaching the cage. She is bent over and hobbles along leaning on her cane.	III	3	C	b	5
Scene 26 Close-up	The witch smiling maliciously as she anticipates eating a fattened Hansel. She nods her head, well satisfied with her cleverness.	III	3	C	b	5
Scene 27 Semi close-up	Gretel peeking around from behind the cage. Her face shows fear for Hansel but anticipation of the joke to be played on the witch if all goes well.	II	3	B		4
Scene 28 Semi long shot	The witch comes up to the cage, and sticks her hand through the bars. The witch draws back in surprise.	I III	3	A C	b d	4
Scene 29 Close-up	The bone in Hansel's hand.	I	3	A	d	2
Scene 30 Semi close-up	The witch again feeling the bone and showing great disappointment and anger. She looks around, calls Gretel, and makes some mystic signs with her cane.	I III	3	C	b d	3
Scene 31 Semi long shot	Gretel, as though bewitched, moves stiffly from her hiding place—behind the cage—and comes up to the witch. The witch feels Gretel,	I II III	3	A B C	b d	4

		Cast	Location	Costumes	Properties	Footage
	shakes her head as though satisfied, and leads her away.					
Scene 32 Close-up	Hansel, looking very sad, watches Gretel and the witch.	I	3	A		3
Scene 33 Semi long shot	Gretel and the witch come to the oven. The witch lays down her cane, and immediately Gretel is herself again, although she is very frightened. The witch points to the oven and gives Gretel a little push. Gretel shakes her head, "No."	II III	4	B C	b	5
Scene 34 Semi close-up	The witch gestures as she tells Gretel to get into the oven; it won't hurt her. Gretel emphatically shakes her head and stamps her foot. The witch is exasperated. Finally she gets in herself to show Gretel that there is nothing to be feared.	II III	4	B C		6
Scene 35 Semi long shot	The witch, crouched down in the doorway of the oven. She moves as though to come out, but Gretel quickly shuts the door and locks her in.	II III	4	B C	b	4
Scene 36 Semi close-up	Gretel delightedly jumping up and down and clapping her hands. She picks up the witch's cane and runs off.	II	4	B	b	4

		Cast	Location	Costumes	Properties	Footage
Scene 37 Semi long shot	Gretel comes up to the cage. She waves the cane and the door opens, as if by magic (Hansel, unseen, pushes it open from the inside) and Hansel comes out. They embrace.	I II	3	A B	b	5
Scene 38 Close-up	Hansel and Gretel with their arms about each other's necks.	I II	3	A B		3
Scene 39 Semi long shot	Gretel talking excitedly to Hansel; she points off in the distance and pulls Hansel by the hand. They go off running. Gretel still has the magic cane.	I II	3	A B	b	4
Scene 40 Semi long shot	Hansel and Gretel come to the oven. Gretel waves the cane over the oven and then opens the door, very carefully. They stoop down and look in. Gretel reaches her hand into the oven.	I II	4	A B	b	5
Scene 41 Semi close-up	Hansel and Gretel, stooped down, looking into the oven. They are only partly in the picture, Hansel on one side and Gretel on the other, with the oven in the center. Perhaps no more than their heads and arms will show. Gretel's hand, in the oven, pulls out the gingerbread witch. They look at it in astonishment.	I II	4	A B	c	6
Scene 42 Close-up	Gretel's hand holding the witch.	II	4	B	c	2

		Cast	Location	Costumes	Properties	Footage
Scene 43 Semi close-up	Hansel and Gretel standing up looking at the gingerbread witch. They laugh delightedly. Hansel takes it from Gretel, holds it away from him, and shakes his fist at it menacingly. Gretel is greatly amused.	I II	4	A B	c	4
Scene 44 Semi long shot	Hansel and Gretel and the gingerbread witch dancing ring-around-the-rosy near the oven.	I II	4	A B	c	4
Title 2	*The End*					1

If it is so desired, a longer picture can be made by adding incidents with the children's father and mother at the beginning and the end of the story, as in Grimm's tale.





Scenario IX

There was an old woman, as I've heard tell,
She went to market her eggs to sell;
She went to market all on a market day,
And she fell asleep on the king's highway.

Along came a peddler, whose name was "Stout;"
He cut off her petticoats all round about:
He cut off her petticoats up to her knees,
Which made the old woman to shiver and freeze.

Now when the old woman did first awake,
She began to shiver and she began to shake,
She began to wonder and she began to cry:
"Oh, deary me, deary me, this is none of I!

"But if it be I, as I do hope it be,
I've a little dog at home and he'll know me;
If it be I, he'll wag his little tail,
And if it be not I, he'll loudly bark and wail."

Home went the little woman all in the dark,
Up got the little dog, and he began to bark,
He began to bark, so she began to cry:
"Oh, deary me, deary me, this is none of I!"

LENGTH: 205 feet.

CAST:
I. A girl for the old woman.
II. A boy or man for the peddler.
III. A dog.

LOCATIONS:
1. A country road.

2. An attractive spot in a field at the side of a road, with daisies or other wild flowers to pick.
3. A cottage exterior.

COSTUMES:

A. The costume which appears in Mother Goose books for the old woman; or an old-fashioned bonnet, shawl, and long, dragging skirt.

B. The costume that appears in Mother Goose books for the peddler; or a torn shirt, loose trousers, and old soft hat. He has a rope around his waist to which is fastened an assortment of pots, kettles, and other household utensils. He has a small pack on his back in which there is a pair of shears. The pack is made of a large piece of dark cloth stuffed with paper. Have it bulge here and there to show that it is stuffed with various articles.

PROPERTIES:

a. A basket of eggs for the old woman.
b. A large pair of shears.
c. A large bandana handkerchief.
d. Several kettles and other cooking utensils.

		Cast	Location	Costumes	Properties	Footage
Title 1	*The Old Woman Who Went to Market.*					5
Scene 1 Long shot	The old woman coming down the road, toward the camera.	I	1	A	a	4

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Title 2	*"There was an old woman, as I've heard tell. . . ."*					3
Scene 2 Semi long shot	The old woman stops in the road and stretches herself and yawns as if tired. She goes to the side of the road and sits down heavily. She puts her basket beside her. She looks around, sees the flowers, and reaches out to gather them.	I	2	A	a	8
Scene 3 Semi close-up	The old woman making a chain of the flowers and smiling to herself as she fashions it. She yawns again and sits a moment with her hands in her lap. Her head nods and she looks very sleepy; she lies down and sleeps. (If there are no flowers, the old woman could be counting her eggs in the basket and taking one out to admire its size.)	I	2	A	a	6
Scene 4 Close-up	The old woman asleep, her head on her arm.	I	2	A		3
Scene 5 Long shot	The peddler coming down the road, toward the camera. When he has come within eight or ten feet of the camera he stumbles and falls, sprawling out very awkwardly in the road; his pack falls from his back.	II	1	B	d	8
Scene 6 Semi close-up	The peddler sprawled in the road.	II	1	B	d	3

		Cast	Location	Costumes	Properties	Footage
Scene 7 Semi long shot	The peddler tries to get up but finds his leg hurts and sinks down painfully. He tries again and raises himself to a sitting position.	II	1	B	d	6
Scene 8 Semi close-up	The peddler sitting in the road examining his leg. There is a large tear in his trousers just below the knee and he turns attention to this spot; his face shows that he is in pain.	II	1	B	d	4
Scene 9 Close-up	The peddler's leg showing the tear and a cut on his skin. (Paint a mark like a cut on his leg with ink.)	II	1	B		3
Scene 10 Semi long shot	The peddler reaches for his pack, which has fallen in the road near him. He feels in the pack for something to wrap around his wound; he finds nothing. He looks up the road and sees the old woman, who is not in the picture.	II	1	B	d	6
Scene 11 Semi long shot	The old woman sleeping in the field.	I	2	A	a	3
Scene 12 Semi close-up	The peddler's face shows that he has an idea. He reaches in the pack again and draws out the shears, which he opens and closes, smiling slyly.	II	2	B	b d	4
Scene 13 Close-up	The lower part of the old woman's skirt, showing her feet.	I	2	A		3

		Cast	Location	Costumes	Properties	Footage
Scene 14 Long shot	The peddler with his pack on his back and the shears in his hand, limping up the road toward the old woman, who is seen in the picture.	I II	2	A B	a b d	6
Scene 15 Semi long shot	The peddler standing near the old woman, who is still fast asleep. He looks down at her and smiles; he kneels very carefully beside her.	I II	2	A B	a b d	6
Scene 16 Semi close-up	The peddler very carefully cutting off the old woman's skirt up to her knees. He picks up the piece of cloth and smiles. (Before this scene is taken, cut the part of her skirt on which she is lying so the whole bottom will slip off easily. Take care to have the old woman lying in the position she had when she went to sleep.)	I II	2	A B	a b d	10
Scene 17 Close-up	The peddler, his shears in his hand, holding up the piece of the old woman's skirt and smiling, well pleased.	II	2	A B	b	3
Scene 18 Semi long shot	The peddler sitting beside the old woman cutting a bandage from the piece of her skirt and binding it around his knee. The old woman has not moved. He stands up and takes a step or two without limping; then puts his shears back into his pack and shoulders it. He makes	I II	2	A	a b d	10

		Cast	Location	Costumes	Properties	Footage
	a low, mocking bow to the sleeper and goes off down the road.					
Scene 19 Long shot	The peddler going down the road.	II	1	B	d	4
Scene 20 Semi long shot	The old woman beginning to stir.	I	2	A	a	3
Scene 21 Semi close-up	The old woman twitches and shivers. She tries to pull down her skirt. Slowly she opens her eyes, and rubs them. She sits up, discovers that her skirt has been cut, and is startled, amazed. She again tries to pull it down. Failing, she stands up. She is horrified at its shortness. She throws up her hands and looks wildly about her.	I	2	A	a	10
Scene 22 Close-up	The old woman shaking her head sadly and saying:—	I	2	A		3
Title 3	"*Oh, deary me, this is none of I!*"					3
Scene 23 Close-up	She thinks a moment, then has an idea.	I	2	A		3
Scene 24 Close-up	A little dog looking alert. (A whistle from its master will produce this effect.)	III	3			2
Scene 25 Close-up	The old woman saying, "If it be I—," and gesturing with her finger	I	2	A		4

		Cast	Location	Costumes	Properties	Footage
	to emphasize her words. On "I" she points to herself.					
Title 4	"*But if it be I, he'll know me.*"					3
Scene 26 Close-up	The little dog wagging his tail.	III	3			3
Scene 27 Close-up	The dog's tail wagging.	III	3			2
Scene 28 Close-up	The old woman saying, "If it be not I—," and gesturing with her finger and shaking her head negatively.	I	2	A		3
Title 5	"*If it be not I—*"					2
Scene 29 Close up	The old woman still shaking her head in sad doubt.	I	2	A		2
Scene 30 Close-up	The little dog barking. Find out beforehand what kind of food he likes and what causes him to bark or howl. Some dogs howl at a phonograph or piano.	III	3			4
Scene 31 Semi long shot	The old woman picking up the basket of eggs and starting down the road (away from the camera), shrinking and trying to hold her skirts close around her knees.	I	2	A	a	8
Scene 32 Long shot	The old woman running down the road (away from the camera), still clutching her skirts.	I	1	A	a	5

		Cast	Location	Costumes	Properties	Footage
Scene 33 Semi long shot	The little dog sitting in front of the cottage. (Have him tied.) The dog suddenly pricks up his ears. (A familiar whistle from a distance.) The old woman comes into the picture.	I III	3	A	a	8
Scene 34 Semi long shot	The old woman comes up to the cottage. The dog starts to bark or howl. (This scene is taken from a different angle.)	I III	3	A	a	4
Scene 35 Semi close-up	The old woman throws up her hands in despair as she looks down at the dog, which is not in the picture. She pulls a handkerchief out of her waist and applies it to her eyes. She is very sad and dejected.	I	3	A	c a	6
Scene 36 Close-up	The old woman saying, "This is none of I," slowly and distinctly. She begins to weep.	I	3	A	c	4
Scene 37 Semi long shot	The old woman sits down near the door, her face hidden in the handkerchief, and weeps. The dog comes up to her (she could call him to her without being noticed as the handkerchief covers her face) and sniffs at her. She puts her arm around him and rocks back and forth in woe. It is important to the story for the dog not to seem to be friendly to the old woman.	I III	3	A	a c	10

		Cast	Location	Costumes	Properties	Footage
Scene 38 Close-up	The old woman's head and the dog's. She weeps and, if he will, the dog barks and howls.	I III	3	A	c	4
Title 6	*The End*					1



Scenario X

The Golden Goose

Simpleton is the youngest of three sons. Because he is kind to a little Grey Man he meets in the forest he acquires a Golden Goose. Anyone who touches this goose sticks to it.

Simpleton takes it to an inn. In trying to steal a golden feather the three daughters of the landlord are caught by the goose. A parson, a sexton, and two peasants are likewise attached to the string of people held fast to Simpleton and his goose.

They arrive at the King's castle in time to learn that the King will give his daughter in marriage to the man who can make her laugh. Simpleton passes with his frantic followers in front of the Princess's balcony and at once she goes into peals of laughter. Simpleton wins a princess and a kingdom.

"The Golden Goose" is more difficult than the other scenarios in this collection. It is included because many people will want to make more elaborate children's photoplays, with a larger number of characters and more complicated action. Many of the scenes of this story call for country settings: a tavern, a lane, a field, a church. This photoplay should have those settings if it is to appear at its best. But, for those persons who make it but can not conveniently go into the country, lawn and park and residence scenes will have to be substituted as effectively as possible.

LENGTH: 530 feet.

CAST:

I. A boy for Simpleton.
II. A taller boy for the eldest brother.
III. A shorter boy for the second brother.
IV. A boy smaller than the three brothers for the Little Grey Man.

V. A girl for the innkeeper's first daughter.
VI. A girl for the innkeeper's second daughter.
VII. A girl for the innkeeper's third daughter.
VIII. A tall boy or a man for the parson.
IX. A boy or a man for the sexton.
X. A boy or a man for the first peasant.
XI. A girl or a woman for the second peasant.
XII. A very tall boy or a man for the King.
XIII. A girl for the Princess.
XIV. Two small boys for pages.
XV. The King's Messenger, a boy.

LOCATIONS:

1. A well lighted clearing in the woods; with a fallen log or stump, if possible. There should also be a tree or bush that may be chopped down.
2. A tavern exterior: either a real old time country inn, or whatever doorway is available, with a table and a chair near the door.
3. A country road or lane.
4. A ploughed field.
5. The exterior of a small country church.
6. A house which has a front veranda; or a balcony; or an attractive spot in a garden or lawn.
7. An attractive garden spot with a bench.

COSTUMES:

A. Simpleton's costume. See the illustrations in Grimm's Fairy Tales for all the costumes in this play.
B. The eldest brother's costume.
C. The second brother's costume.

D. The Little Grey Man's costume.
E. The innkeeper's first daughter's costume.
F. The innkeeper's second daughter's costume.
G. The innkeeper's third daughter's costume.
H. The parson's costume.
I. The sexton's costume.
J. A peasant man's costume.
K. A peasant woman's costume.
L. The King's costume.
M. The Princess's costume.
N. The two pages' costumes.
O. The costume of the King's Messenger.

PROPERTIES:

a. Three small axes, one for each brother.
b. Two bandana handkerchief bundles supposed to contain food. They may be stuffed with paper.
c. A loaf cake and a bottle of grape juice—or any other dark beverage—wrapped in a bandana handkerchief and tied with a string. This is to be carried by Simpleton.
d. A toy jumping jack; or any toy.
e. A goose, real or artificial.
f. A short stick on which to suspend the eldest brother's handkerchief bundle.
g. The King's proclamation, on white paper written in large black script and decorated with a seal and ribbons, which reads, "I WILL GIVE THE HAND OF MY DAUGHTER IN MARRIAGE TO THE MAN WHO CAN MAKE HER LAUGH—SIGNED, KING MICHAEL."

h. Two hoes.

i. Two chairs, for the King and the Princess.

j. A large bow for the goose's neck. (This is not used until the end.)

		Cast	Location	Costumes	Properties	Footage
Title 1	*The Golden Goose*					5
Title 2	*Once upon a time three brothers were sent out to seek their fortunes.*					5
Title 3	*The eldest brother*					2
Scene 1 Long shot	The eldest brother going down the road away from the camera. He has a stick over his shoulder. On the end of the stick is suspended the handkerchief bundle, and he has an ax tucked in his belt.	II	3	B	a b f	3
Scene 2 Semi long shot	The Little Grey Man sitting on a log or stump in the woods, swinging his feet. The eldest brother comes into the picture and approaches him.	II IV	1	B D	a b f	4
Scene 3 Semi long shot	The eldest brother passing the Little Grey Man, who sees the bundle of food and calls to him.	II IV	1	B D	a b f	3
Scene 4 Close-up	The Little Grey Man pointing and saying:—	IV	1	D		2

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Title 4	*"Please give me some of your food, kind Sir!"*					3
Scene 5 Semi close-up	The Little Grey Man rubbing his stomach hungrily.	IV	1	D		3
Scene 6 Semi close-up	The brother moves a few steps, then turns his head in the direction of the Little Grey Man. He starts to take the stick from his shoulder, and hesitates a second.	II	1	B	a b f	5
Scene 7 Close-up	The brother looking toward the Little Grey Man as though trying to make up his mind. His expression hardens, and he shakes his head no and moves out of the picture.	II	1	B	b f	5
Scene 8 Close-up	The Little Grey Man angrily shaking his fist toward the brother.	IV	1	D		3
Scene 9 Semi long shot	The brother going up to a tree (with a wide trunk). He puts down his bag and stick, takes the ax from his belt and swings it in the air.	II	1	B	a b f	6
Scene 10 Semi close-up	The brother chopping at the tree trunk. He stands with his legs quite far apart.	II	1	B	a	4

		Cast	Location	Costumes	Properties	Footage
Scene 11 Close-up	The ax slips and strikes the brother's leg.	II	1	B	a	3
Scene 12 Semi long shot	The brother drops the ax and jumps around on one foot, holding the injured leg with both hands.	II	1	B	a	5
Scene 13 Close-up	The brother's face showing pain.	II	1	B		3
Scene 14 Semi close-up	The Little Grey Man peeking from behind the tree. He is laughing.	IV	1	D		3
Scene 15 Close-up	The brother's face showing pain.	II	1	B		2
Scene 16 Close-up	The Little Grey Man laughing derisively.	IV	1	D		2
Title 5	*The second brother*					2
Scene 17 Semi long shot	The second brother passing the Little Grey Man, who is seated at the same spot in the woods as he was when the eldest brother passed him. The younger brother has the same properties as the other brother, except the stick; he carries the bundle under his arm. The Little Grey Man calls out to the second brother.	III IV	1	C D	a b	5
Scene 18 Semi close-up	The Little Grey Man points to the bag of food and rubs his stomach hungrily.	IV	1	D		3

		Cast	Location	Costumes	Properties	Footage
Scene 19 Semi close-up	The second brother looks back at the Little Grey Man, tosses his head saucily, and struts on.	III	1	C	a b	4
Scene 20 Close-up	The Little Grey Man grinding his teeth.	IV	1	D		3
Scene 21 Semi long shot	The second brother goes up to a tree, puts down his bag and starts chopping.	III	1	C	a b	5
Scene 22 Semi close-up	The second brother chopping at the trunk of the tree. He swings back and strikes his elbow on the trunk.	III	1	C	a	4
Scene 23 Semi long shot	The second brother dropping the ax and holding his elbow. He bends over as though in great pain.	III	1	C	a b	4
Scene 24 Close-up	The second brother holding his elbow and looking as though it hurt him badly.	III	1	C		3
Scene 25 Close-up	The Little Grey Man's head peeking from behind the tree. He is laughing derisively.	IV	1	D		3
Scene 26 Semi long shot	The Little Grey Man jumping up and down in vicious glee.	IV	1	D		3
Title 6	*No one expected much of the youngest brother, who was called "Simpleton"*					5

		Cast	Location	Costumes	Properties	Footage
Scene 27 Long shot	Simpleton coming up the road toward the camera. He carries his bundle of food by the string which is tied around it.	I	3	A	a c	5
Scene 28 Semi close-up	Simpleton walking slowly down the road. (Move the camera steadily backward so that Simpleton may walk toward it.) His cap is on the back of his head at a foolish angle, and he is whistling.	I	3	A	a c	4
Scene 29 Semi long shot	The Little Grey Man sitting on a log. Simpleton strolls into the picture. As he approaches, the Little Grey Man watches him closely, and, as he passes, calls out to him.	I IV	1	A D	a c	4
Scene 30 Close-up	The Little Grey Man saying clearly with his lips, "Give me some of your food, please."	IV	1	D		4
Scene 31 Semi close-up	Simpleton stops and turns toward the Little Grey Man. He lifts his bag of food into the picture, looks at it and smiles and moves toward the Little Grey Man.	I	1	A	a c	5
Scene 32 Semi long shot	Simpleton and the Little Grey Man sitting on the log. Simpleton opens his bag and takes out the cake and breaks it.	I IV	1	A D	a c	4

		Cast	Location	Costumes	Properties	Footage
Scene 33 Semi close-up	Simpleton and the Little Grey Man sitting on the log eating the cake. Simpleton gives the Little Grey Man a drink from his bottle.	I IV	1	A D	a c	4
Scene 34 Semi long shot	Simpleton rolls his bottle in his handkerchief. The Little Grey Man thanks him. Simpleton smiles and rises to leave. The Little Grey Man pulls at his sleeve and points to a small tree.	I IV	1	A D	a c	6
Scene 35 Semi close-up	The Little Grey Man saying to Simpleton:—	I IV	1	A D	a c	3
Title 7	"*Yonder is a magic tree. You must cut it down.*"					3
Scene 36 Close-up	The Little Grey Man finishing his speech and nodding wisely.	IV	1	D		2
Scene 37 Semi long shot	Simpleton and the Little Grey Man. Simpleton is looking at the tree and the Little Grey Man is standing close to him. Simpleton turns to say something to him and discovers that the Little Grey Man has disappeared. (This is done by stopping the camera while Simpleton and the Little Grey Man are standing together. Have the Little Grey Man step	I IV	1	A D	a c	6

		Cast	Location	Costumes	Properties	Footage
	out of the picture and start the camera again without having moved it, being also careful that Simpleton keeps his original position.)					
Scene 38 Semi long shot	(From another angle.) Simpleton goes up to the tree, puts his handkerchief on the ground, takes his ax from his belt, and starts chopping.	I	1	A	a c	5
Scene 39 Semi close-up	Simpleton chopping. (Before taking this scene have the tree nearly ready to fall so that a few strokes will be enough. If a tree is not available, a large bush would do—but in such a case the Little Grey Man should tell Simpleton to cut down a bush instead of a tree. If neither is available, this scene may be omitted.)	I	1	A	a c	4
Scene 40 Semi long shot	Simpleton swinging the ax—two or three heavy blows. The tree falls.	I	1	A	a c	4
Scene 41 Close-up	The goose sitting at the roots of the tree.		1		e	3
Scene 42 Semi close-up	Simpleton looking down at the fallen tree (which is not in the	I	1	A	a	4

		Cast	Location	Costumes	Properties	Footage
	picture) and discovering the goose (not in the picture). He starts back and looks up in surprise.					
Scene 43 Close-up	Simpleton looking puzzled.	I	1	A		3
Scene 44 Semi long shot	Simpleton stoops down and picks up the goose.	I	1	A	a e	4
Scene 45 Semi close-up	Simpleton holding the goose and stroking its head. He shoulders his ax, picks up his bundle, and starts off with the goose under his arm.	I	1	A	a c e	4
Scene 46 Long shot	Simpleton going down the road (away from the camera) carrying the goose.	I	3	A	a c e	3
Scene 47 Long shot	Exterior of an inn.		2			3
Scene 48 Long shot	Simpleton coming up the road and turning into the yard of the inn.	I	2	A	a c e	4
Scene 49 Semi long shot	Simpleton goes up to the door of the inn, looks around, sets the goose down on the table, and goes in.	I	2	A	a c e	4
Scene 50 Close-up	The goose on the table.		2		e	3

		Cast	Location	Costumes	Properties	Footage
Scene 51 Semi long shot	The door of the inn. The innkeeper's first daughter appears in the doorway, looks around, and sees the goose.	V	2	E	e	4
Scene 52. Close-up	The innkeeper's first daughter looking toward the goose. She is surprised and delighted, and looks as if she were thinking, "What a remarkable goose."	V	2	E		6
Scene 53 Semi long shot	The first daughter starts to pull a feather from the goose and finds she cannot take her hand away.	V	2	E	e	4
Scene 54 Semi close-up	The first daughter looking perplexed and trying to pull her hand away from the goose.	V	2	E	e	3
Scene 55 Close-up	The first daughter's fingers on the goose's tail feathers. The hand is being jerked as if she were trying to pull it away.	V	2	E	e	3
Scene 56 Close-up	The first daughter, alarmed, calling for help.	V	2	E		3
Scene 57 Semi long shot	The second daughter puts her head out of a window (if one is conveniently near) or the door. She sees her sister and laughs.	V VI	2	E F	e	4
Scene 58 Close-up	The second daughter laughing.	VI	2	F		3

		Cast	Location	Costumes	Properties	Footage
Scene 59 Semi long shot	The second daughter runs to her sister and takes hold of her to pull her away. She finds that she too is caught.	V VI	2	E F	e	4
Scene 60 Semi close-up	The two sisters trying to pull away from each other. They are laughing but gradually becoming alarmed. They call for help.	V VI	2	E F		5
Scene 61 Long shot	The third daughter running out of the door and looking around as if wondering where the noise is coming from. She sees her sisters and throws up both hands and bends over with laughter.	V VI VII	2	E F G	e	6
Scene 62 Close-up	The heads of the first and second sisters bobbing around. They call rather crossly to the third sister to hurry to their assistance.	VI V	2	E F		4
Scene 63 Close-up	The third daughter, still laughing.	VII	2	G		3
Scene 64 Semi long shot	The third daughter running over to her sisters. She takes hold of the last one and pulls, but finds that she too is stuck.	V VI VII	2	E F G	e	4
Scene 65 Semi close-up	The three sisters pulling and tugging.	V VI VII	2	E F G	e	3

		Cast	Location	Costumes	Properties	Footage
Scene 66 Semi long shot	Simpleton coming out of the inn. The sisters straighten up and try to appear dignified. He comes over to the goose.	I V VI VII	2	A E F G	e	6
Scene 67 Semi close-up	The sisters standing close together (one in front of the other). They curtsy all together.	V VI VII	2	E F G	e	3
Scene 68 Semi close-up	Simpleton takes up his goose and tucks it under his arm. The hand and arm of the first daughter are seen holding fast to the goose's tail feathers.	I V	2	A E	e	4
Scene 69 Long shot	Simpleton turning out of the inn yard into the road, with the three girls stumbling after him. They continue on down the road. Simpleton remains oblivious of his train of helpless followers.	I V VI VII	2	A E F G	e	6
Scene 70 Long shot	A church and the road in front. Simpleton and the girls are seen coming up the road toward the church. (The group should be moving in the same direction as in the last scene.)	I V VI VII	5	A E F G	e	4
Scene 71 Semi long shot	The parson coming out of the church. He sees the procession and throws up his hands in astonishment at such undignified conduct.	VIII	5	H		3

		Cast	Location	Costumes	Properties	Footage
Scene 72 Close-up	The parson looking shocked but gradually breaking into a twinkling smile. Then he becomes serious again.	VIII	5	H		4
Scene 73 Semi long shot	The procession of Simpleton and the three girls. The girls are calling and gesturing to the parson to come and help them. The parson hurriedly comes into the picture and approaches them.	I V VI VII VIII	5	A E F G H	e	5
Scene 74 Semi long shot	The parson trotting beside the girls toward the camera and reproachfully shaking his finger at them. He says:—	VI VII VIII	5	F G H		4
Title 8	"*For shame, girls, running after this young man!*"					3
Scene 75 Semi close-up	The parson alone. He finishes his remark and frowns at the girls. Then he reaches out to take hold of one.	VII VIII	5	G H		3
Scene 76 Semi long shot	The procession. The parson has one of his hands on the last girl and can not withdraw it. He pulls and twists.	I V VI VII VIII	5	A E F G H	e	4
Scene 77 Close-up	The parson's head and other hand bobbing around in his effort to get loose. He looks horrified.	VIII	5	H		4

		Cast	Location	Costumes	Properties	Footage
Scene 78 Long shot	The procession coming up the road toward the camera. The church still shows in the background. The sexton comes running out of the church and up the road after the group. He raises his hand and calls to them to stop.	I V VI VII VIII IX	5	A E F G H I	e	5
Scene 79 Semi close-up	The sexton running. (Move the camera backward as he runs toward it. If the road is not too rough, the picture could be taken from the back of an automobile.) He shouldn't actually cover much ground, but it would look as if he did if he made much work of it, taking high steps rather than long strides.) He is raising his hand and shouting to the group as he runs.	IX	3	I		6
Scene 80 Semi long shot	The sexton, quite out of breath, catching up with the parson, who is zigzagging along with the others. Grasping his arm, he points excitedly back to the church.	I V VI VII VIII IX	3	A E F G H I	e	5
Scene 81 Close-up	The sexton stumbling along with one hand pointing back to the church and the other one on the parson's arm. (Follow him with the camera.) He says:—	VIII IX	3	H I		4

		Cast	Location	Costumes	Properties	Footage
Title 9	*"Your Reverence, there's a christening today."*					3
Scene 82 Close-up	The parson shaking his head and trying to explain that he can't get away.	VIII	3	H		3
Scene 83 Semi close-up	The sexton and the parson. The sexton looks down at his hand and tries to pull it away from the parson.	VIII IX	3	H I		2
Scene 84 Close-up	The sexton's hand on the parson's arm, jerking as if the sexton were pulling to get it away.	VIII IX	3	H I		3
Scene 85 Close-up	The sexton, bobbing along, looking alarmed.	IX	3	I		3
Scene 86 Long shot	The procession moving up the road away from the camera (which should be held at one side of the road to shoot the scene diagonally.) They are all pulling and stumbling along. Simpleton does not turn around and seems not to have discovered his train.	I V VI VII VIII IX	3	A E F G H I	e	5
Scene 87 Semi close-up	Simpleton, with the first daughter's arm and hand on the goose, jogging along. Simpleton is whistling merrily. He looks	I V	3	A E	e	5

		Cast	Location	Costumes	Properties	Footage
	down at his goose now and then, and strokes its head.					
Scene 88 Long shot	Two peasants bent over, hoeing in a field. One, the woman, straightens up to rest.	X XI	4	J K	h	3
Scene 89 Semi long shot	The peasants, one still hoeing and the other leaning on her hoe and resting. She suddenly sees something in the road which attracts her attention (not in the picture). She calls to the other peasant and points to the road. The other peasant looks up, then rises and looks off in the distance also.	X XI	4	J K	h	5
Scene 90 Semi close-up	Both peasants laughing.	X XI	4	J K	h	3
Scene 91 Long shot	Simpleton and his train.	I V VI VII VIII IX	3	A E F G H I	e	3
Scene 92 Semi long shot	The peasants run into the picture and one of them grabs at the sexton. The parson gestures at them to keep away. (Do not try to get the whole procession into the picture.) The other peasant	VIII IX X XI	3	H I J K	e	5

		Cast	Location	Costumes	Properties	Footage
	grabs his companion and they both stick.					
Scene 93 Semi close-up	The peasants pulling and tugging as they go along with the others.	X XI	3	J K		3
Scene 94 Long shot	The procession coming into the picture from one direction, the king's messenger with the proclamation in his hand coming along the road from the opposite direction. (The camera will have to be quite far from the road.)	I V VI VII VIII IX X XI XV	3	A E F G H I J K O	e g	5
Scene 95 Semi long shot	The messenger comes up to Simpleton and his train (not all of which is in the picture). He sweeps off his hat with an elaborate bow.	I V VI VII XV	3	A E F G O	e g	4
Scene 96 Close-up	The messenger raising his hand for the procession to stop.	XV	3	O	g	3
Scene 97 Semi close-up	The messenger unrolling the proclamation and starting to read.	XV	3	O	g	3
Insert 1	The proclamation:— "I'LL GIVE THE HAND OF MY DAUGHTER IN MARRIAGE TO THE MAN WHO CAN MAKE HER LAUGH—SIGNED, KING MICHAEL."				g	8

		Cast	Location	Costumes	Properties	Footage
Scene 98 Semi close-up	The messenger rolling up the scroll. He points at Simpleton's train and laughs.	XV	3	O	g	4
Scene 99 Close-up	Simpleton looking blankly toward the messenger, then back over his shoulder. He turns his face toward the camera and laughs merrily.	I	3	A	e	4
Scene 100 Semi long shot	The King and the sad Princess sitting on their balcony. Two pages are standing behind their chairs.	XII XIII XIV	6	L M N	i	4
Scene 101 Semi close-up	The King and the Princess. The King is dangling a toy in front of her to make her laugh. Her face remains very sad; she puts up her hand to push the toy away. The King looks very worried.	XII XIII	6	L M	d i	5
Scene 102 Close-up	The Princess looking sad.	XIII	6	M		3
Scene 103 Long shot	Simpleton and his train in the distance coming toward the camera and supposedly toward the King and Princess.	I V VI VII VIII IX X XI	3	A E F G H I J K	e	4
Scene 104 Semi close-up	The King and the Princess. The Princess is looking very despon-	XII XIII	6	L M	i	4

		Cast	Location	Costumes	Properties	Footage
	dent. She sees the group (not in the picture) and it attracts her attention.					
Scene 105 Close-up	The Princess, showing interest, and very gradually smiling, until finally she breaks into gusts of hearty laughter.	XIII	6	M		4
Scene 106 Semi close-up	The Princess pointing to the procession and laughing. The King looks at the Princess. He is perplexed, then delighted. He, too, looks toward the procession.	XII XIII	6	L M	i	5
Scene 107 Long shot	The procession passing in front of the camera. By this time they are quite frantic, pulling and struggling wildly. (This might well be photographed with the King and the Princess in the foreground at one side of the picture.)	I V VI VII VIII IX X XI XII XIII	3	A E F G H I J K L M	e	4
Scene 108 Semi long shot	The King claps his hands and the page comes from behind his chair and kneels before him. The King points toward Simpleton (not in the picture) and gestures that he is to be brought to him. The Princess is still laughing.	XII XIII XIV	6	L M N	i	6

		Cast	Location	Costumes	Properties	Footage
Scene 109 Semi long shot	Simpleton and his group standing in the road. The King's page runs up to Simpleton, bows and motions for him to follow him. The Little Grey Man appears in front of Simpleton. (Stop the camera and have all hold their positions; then have the Grey Man stand in front of Simpleton —and start the camera again.) Simpleton starts back in surprise as he sees the Little Grey Man in front of him.	I IV V VI VII VIII IX X XI XIV	3	A D E F G H I J K N	e	10
Scene 110 Close-up	The Little Grey Man smiling and bowing.	IV	3	D	e	3
Scene 111 Close-up	Simpleton looking astonished.	I	3	A	e	3
Scene 112 Semi close-up	The group and Simpleton. The Little Grey Man takes the goose from Simpleton and all the followers become disengaged from one another. (Panoram down the line to include all of the train.) They are delighted with their freedom.	I IV V VI VII VIII IX X XI XIV	3	A D E F G H I J K N	e	8
Scene 113 Semi close-up	The Little Grey Man hands the goose back to Simpleton and vanishes. (Stop the camera as before.) Simpleton is again astonished.	I IV	3	A D	e	6

		Cast	Location	Costumes	Properties	Footage
Scene 114 Semi long shot	Simpleton, with his goose, walking away from the group, who start to follow him.	I V VI VII VIII IX X XI XIV	3	A E F G H I J K N	e	4
Scene 115 Semi long shot	A page takes the goose and Simpleton kneels before the King. The Princess is quite breathless, but still laughing a little. The King bids Simpleton arise, and also the Princess. The King puts the Princess's hand in Simpleton's, who bows and kisses it. They both kneel.	I XII XIII XIV	6	A L M N	e	10
Scene 116 Semi close-up	Simpleton and the Princess kneeling. Simpleton has her hand and they are both smiling.	I XIII	6	A M		3
Scene 117 Close-up	The page holding the goose. He smiles at Simpleton and the Princess.	XIV	6	N	e	3
Scene 118 Semi long shot	The King holding his hand over their heads invoking a blessing upon them. Simpleton's followers are seen in the background.	I V VI VII VIII IX X XI XII XIII XIV	6	A E F G H I J K L M N	e	4

		Cast	Location	Costumes	Properties	Footage
Scene 119 Semi close-up	Simpleton and the Princess sitting close together on a bench in the garden. The goose, with a large bow on its neck, is in the Princess's lap and she is stroking it affectionately. Simpleton's arm is around her.	I XIII	7	A M	e j	4
Scene 120 Close-up	The Princess looking at Simpleton and smiling.	XIII	7	M		3
Scene 121 Close-up	Simpleton looking at the Princess and smiling affectionately.	I	7	A		3
Scene 122 Semi close-up	Simpleton and the Princess looking very happy. (Simpleton may kiss her.)	I XIII	7	A M	e	4
Title 10	*The End*					1



Scenario XI

Pandora's Box

The classic myths and legends make beautiful pictures and are especially adaptable to aesthetic dancing classes. College campuses and formal gardens with Greek architecture make ideal settings for such pictures.

This is the age-old story of a box which, when found and opened by Pandora, released "Troubles" that pursued errands of mischief until they were put to flight by "Hope."

LENGTH: 205 feet.

CAST:

I. A girl for Pandora.

II. A boy for Epimetheus; or a girl dressed as a boy.

III. A girl for "Hope" (preferably one who can dance).

IV. A group of aesthetic dancers. (It is desirable for them to be dancers, but not essential, since any group of graceful children can be substituted).

LOCATIONS:

1. A large garden or lawn. If one with a formal pool is available, it would make a fine setting for the dancers.
2. A different section of the same garden or lawn, showing, if possible, flower beds or flowering shrubs.
3. Another part of the garden or lawn, with a different background—perhaps hedges or massed shrubbery.

COSTUMES:

A. Grecian tunic costumes and head bands for the whole cast.

B. For "Hope," a light cream or grey Grecian robe, edged with tinsel bands, with a strand of tinsel fastened on either shoulder and crossed on her breast. Her hair should be fluffy, with a tinsel or ribbon headband across her forehead in the Grecian style.

PROPERTIES:

a. A wreath of flowers large enough to fit Pandora's head.

b. An extra flower.

c. A dozen or more toy balloons filled with hydrogen or illuminating gas; flappy tissue paper ears and legs pasted on; grotesque and ugly faces outlined; and long threads fastened to them. These represent the "Troubles" Pandora finds in the box.

d. A box, large enough to hold "Hope," crouched down, and all the balloons. It should be wrapped in white paper and tied with a fancy fluffy bow of ribbon or maline. A cardboard packing box will answer the purpose nicely.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Pandora's Box*					5
Scene 1 Long shot	The aesthetic dancers doing a Grecian dance, or the other group just playing a ring-around-the-rosy.	IV	1	A		4

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 2 Semi long shot	Pandora and Epimetheus, hand in hand, come into the picture. They stand and watch the group.	I II IV	1	A		4
Scene 3 Semi close-up	Pandora and Epimetheus looking amused at the group. Pandora makes some remark to Epimetheus and he nods his approval.	I II	1	A		3
Scene 4 Semi close-up	Two or three dancers as they dance past and turn their faces to the camera. (Have them move very slowly and follow them with the camera—otherwise it will look as though they jumped into and out of the picture.)	IV	1	A		5
Scene 5 Semi long shot	One of the dancers catches sight of Pandora and Epimetheus, who are standing at one side of the picture, and calls to them to join in the dance.	I II IV	1	A		4
Scene 6 Semi close-up	Two or three of the group, as they pass the camera, call to Pandora and Epimetheus (who of course are not in the picture). The dancers beckon for them to come and join in. (Do this slowly as in scene 4.)	I II IV	1	A		5
Scene 7 Semi close-up	Pandora and Epimetheus looking delighted. They turn to each other and nod. Epimetheus takes Pan-	I II	1	A		3

		Cast	Location	Costumes	Properties	Footage
	dora's hand and they go out of the picture eagerly.					
Scene 8 Semi long shot	Pandora and Epimetheus running up and joining the group. They do a ring-around-the-rosy with them.	I II IV	1	A		4
Scene 9 Semi close-up	Pandora and Epimetheus as they skip by the camera. They are gay and smiling. (Remember to have them move slowly, and follow them with the camera.)	I II	1	A		3
Scene 10 Long shot	The whole group, including Pandora and Epimetheus, skipping around in a circle as before. They are having great fun. Finally, after going twice around, they all stop, tumbling about as though dizzy and out of breath.	I II IV	1	A		8
Scene 11 Semi close-up	Epimetheus facing the camera and Pandora and the others with their backs to it. He looks around to see if anyone is looking and then cautiously runs out of the scene.	I II IV	1	A		3
Scene 12 Long shot	Epimetheus running into another part of the garden or lawn, where there are flowers.	II	2	A		3
Scene 13 Semi close-up	Pandora standing with the others, her back to the camera. She turns	I IV	1	A		6

		Cast	Location	Costumes	Properties	Footage
	her head and calls, "Epimetheus"; then turns her whole body. She looks puzzled and calls "Epimetheus" again. She listens, then goes out of the picture.					
Scene 14 Long shot	Pandora running away from the group.	I IV	1	A		3
Scene 15 Semi close-up	Pandora runs into the picture and stops. She puts her hands to her mouth and calls Epimetheus, looks about her and listens.	I	1	A		4
Scene 16 Close-up	Pandora looking puzzled.	I	1	A		3
Scene 17 Semi close-up	Epimetheus sitting on the ground, a wreath of flowers in his hand. He is putting a flower in place when he hears Pandora's call and looks up suddenly. He listens, chuckles roguishly, but does not answer.	II	2	A	a b	5
Scene 18 Long shot	Epimetheus, his back to the camera, sitting on the ground, arranging the wreath. Pandora runs into the picture as though she didn't see him. She catches sight of him and cautiously tiptoes up behind him.	I II	2	A	a	6
Scene 19 Semi long shot	Pandora comes up to Epimetheus and puts her hands over his eyes. He is startled.	I II	2	A	a	4

		Cast	Location	Costumes	Properties	Footage
Scene 20 Close-up	Epimetheus (facing the camera) with Pandora's hands over his eyes and her head close to his. They are both laughing. Epimetheus reaches up and takes her hands away, then looks at Pandora.	I II	2	A	a	6
Scene 21 Semi close-up	Pandora sitting beside Epimetheus on the ground. Epimetheus is showing her the wreath. She is delighted with it and motions for him to put it on her head, which he does. Pandora arranges her hair and turns her face to the camera, smiling.	I II	2	A	a	6
Scene 22 Semi long shot	Epimetheus yawns and stretches out full length on the grass. Pandora looks at him and rises cautiously, tiptoes a few steps, then runs out of the picture.	I II	2	A	a	6
Scene 23 Long shot	Pandora running away from Epimetheus (diagonally toward the camera) who is seen lying on the grass in the background.	I II	2	A	a	4
Scene 24 Semi long shot	Pandora running toward the big box. She stands looking at the box, putting her head to one side, then the other. She moves around it, carefully regarding it as though it were a very curious object.	I	3	A	d	8

		Cast	Location	Costumes	Properties	Footage
Scene 25 Close-up	Pandora inclining her head as though she had heard a noise in the box.	I	3	A		3
Scene 26 Semi long shot	Pandora kneels down and puts her ear to the box.	I	3	A	d	3
Scene 27 Close-up	Pandora's head, with her ear to the box. She turns her face to the camera and looks puzzled and apprehensive.	I	3	A	d	3
Scene 28 Semi close-up	Pandora still kneeling (unless the box is too large) and trying to untie the bow.	I	3	A	d	3
Scene 29 Close-up	Pandora's hands fumbling with the bow. She moves her hands away, but they are still in the picture. (Here stop the camera and untie the bow. Start the camera again, being careful to have her hands and the camera in their original positions. This will give the effect in the picture of the bow untying itself.)	I	3	A	d	4
Scene 30 Semi close-up	Pandora starting back in amazement. She looks at the box, undecided whether to touch it or not. She gathers courage, unwraps the box, and carefully raises the lid.	I	3	A	d	5

		Cast	Location	Costumes	Properties	Footage
Scene 31 Close-up	The box, with the "Trouble" balloons rising out of it. (Have "Hope," who is hiding in the box, hold the ends of the threads which are fastened to the balloons so they will not float away. An unseen fan could be employed to drive them toward Pandora.)		3		c d	4
Scene 32 Semi close-up	Pandora moving away from the box and crying out as a "Trouble" blows over and brushes her face. She puts her hand on her cheek as if in pain.	I	3	A	c d	4
Scene 33 Semi long shot	Epimetheus runs into the scene. He looks at Pandora and quickly goes up to the box and puts the cover back on. (Hope pulls all but one of the balloons back in.) One "Trouble" is left out. This flutters up toward Epimetheus.	I II	3	A	c d	6
Scene 34 Close-up	The "Trouble" brushing Epimetheus's cheek and his hand coming up to drive it away.	II	3	A	c	4
Scene 35 Semi long shot	Pandora weeping, her hand on her cheek where the "Trouble" has touched it. Epimetheus, also touching his own cheek, goes to comfort her. He puts his arms around her.	I II	3	A	d	6

		Cast	Location	Costumes	Properties	Footage
Scene 36 Semi close-up	Pandora's head on Epimetheus's shoulder. She is weeping. They both look toward the box.	I II	3	A	d	3
Scene 37 Close-up	The lid of the box moving up and down.		3		d	3
Scene 38 Long shot	Pandora breaks away from Epimetheus and runs to the box. Epimetheus goes after her to detain her. He is too late and Pandora raises the lid.	I II	3	A	d	4
Scene 39 Semi long shot	Out come the "Troubles" (this time the ends of the threads are not held), followed by "Hope." Pandora and Epimetheus both look on amazed.	I II III	3	A B	c d	4
Scene 40 Close-up	"Hope" smiling at the children.	III	3	B		3
Scene 41 Semi long shot	"Hope" steps out of the box and dances around. She catches a "Trouble" and shakes her finger at it crossly.	I II III	3	A B	c	3
Scene 42 Close-up	"Hope" holding up the "Trouble," frowning and shaking her finger at it. She pricks the balloon with a hidden pin and laughs merrily as it collapses.	III	3	B	c	4

		Cast	Location	Costumes	Properties	Footage
Scene 43 Semi long shot	"Hope" dancing about and throwing her arms upward to chase away the "Troubles." They have all disappeared.	III	3	B	c	4
Scene 44 Long shot	"Hope" runs to Pandora and Epimetheus.	I II III	3	A B	d	4
Scene 45 Close-up	"Hope" kissing Pandora on the cheek which was bitten by the "Trouble." Pandora smiles. Tears show on Pandora's cheek (glycerine).	I III	3	A B		4
Scene 46 Close-up	"Hope" likewise kissing Epimetheus on the cheeks. He, too, smiles.	II III	3	A B		4
Scene 47 Semi close-up	"Hope" in the center, holding up the collapsed "Trouble," and Pandora and Epimetheus on either side, looking at it and laughing.	I II III	3	A B	c	4
Title 2	*The End*					1



Pandora's Box

Scenario XII

Buddy's Birthday Picnic

Inasmuch as pictures of very small children and animals are filled with "ifs," the best treatment of a scenario calling for an infant cast is to use it as a skeleton plot, introducing as many variations as you find expedient in the event of the babies' refusing to perform as directed.

It is well to take into consideration the likes and dislikes of the children. All parents know what foods their babies like best, what toys particularly please them, and what little tricks bring certain expressions to their faces. The need of making the children feel quite undisturbed, employing nothing that is unusual with them, and having a director with whom they are familiar, should be borne in mind.

In the following scenario the whole repertoire of tricks and stunts of a family's children may be added to the plot if desired.

LENGTH: 170 feet.

CAST:
- I. Buddy, a baby not over a year and a half old.
- II. A nurse. (Perhaps the baby's mother.)
- III. A cat.
- IV. A dog; or another cat.
- V. Six or seven children ranging from two to six.

LOCATION:
- 1. A smooth piece of lawn: massed shrubbery in the background gives a pleasing effect.

COSTUMES:
- A. Dresses of pastel shades rather than white for all the children.

B. The nurse may wear the uniform of a regular nurse, a nurse maid, or a maid; or any ordinary clothing.

PROPERTIES:

a. A table cloth—a tinted cloth looks better than white in the picture—a napkin, a dish, a spoon, and a fork for each child; a cake knife.

b. A dish of red jelly.

c. Pieces of cooked liver cut the size of caramels. These are on a dish and supposed to be chocolates.

d. A dish of real chocolates.

e. A birthday cake with one candle.

f. Dishes of ice cream for each child.

g. A few toys.

h. A toy, which will be sure to please the baby, wrapped in tissue paper and tied with a bow of ribbon and a card.

i. A large card reading, "For Buddy on His First Birthday," written in black ink with a wide pen point. (This is for a close-up and should be the same kind of card as the one on the present, but larger.)

j. Paper party caps for all the children.

		Cast	Location	Costumes	Properties	Footage
Title 1	*Buddy's Birthday Picnic*					5
Scene 1 Semi close-up	Buddy sitting on the lawn, a package in his lap. He is trying to open	I	1	A	g h	5

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
	the package. He pulls at the card. There are toys in front of him.					
Insert 1 Close-up	The card reading:— "FOR BUDDY ON HIS FIRST BIRTHDAY"				i	3
Scene 2 Close-up	Buddy tugging at the wrapping on the package.	I	1	A	h	2
Scene 3 Semi long shot	Three children sitting in a circle around Buddy, watching him try to open his gift. One of them helps him and together they unwrap the package and take out the toy. The other children, on their knees, crowd about Buddy with expressions of enthusiasm and pleasure.	I V	1	A	g h	8
Scene 4 Semi close-up	Buddy delighted with his toy as he examines it. The other children's heads are seen close to Buddy's.	I V	1	A	g h	6
Scene 5 Long shot	The group of children and the nurse approaching Buddy and his group. The children are carrying the table cloth, silver, and plates. The nurse has the dish of jelly and the "chocolates" of liver. They spread the cloth in front of Buddy, and the nurse places the dishes and silver. (The jelly is near Buddy and the liver is on the edge of the cloth.)	I II V	1	A B	a b c g h	12

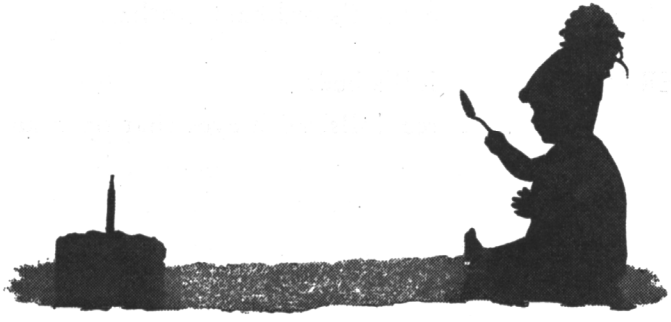
		Cast	Location	Costumes	Properties	Footage
Scene 6 Semi long shot	The children jumping up and down in their excitement as the nurse puts the last dish in place. (Perhaps this view will not include all the children at the same time, but they can draw near the spread in two's or three's, giving place to others a moment or two later.)	I II V	1	A B	a b c g h	4
Scene 7 Close-up	One mischievous child tries to take a piece of the "chocolates."	V	1	A	c	5
Scene 8 Semi close-up	He is discovered and shooed away by the nurse.	V	1	A	c	5
Scene 9 Semi long shot	Buddy looks on or plays with his toy. The nurse beckons to the children to follow her and they all do so, moving out of the picture.	I II V	1	A B	a b c g h	5
Scene 10 Close-up	Buddy looking after them. The gift toy is in his lap. He looks down at the spread and smiles. (His mother or some one of the family could attract his attention to the jelly when the camera is stopped if he didn't show signs of starting any action, or it might be a good idea to give him some out of the same dish before taking the picture in the hope that he would remember it and go for more. To get a natural effect it is best to wait and see what	I	1	A	a h	5

		Cast	Location	Costumes	Properties	Footage
	he will do by himself rather than to coach him while the camera is running.)					
Scene 11 Semi long shot	Buddy crawling over the cloth toward the jelly (coming toward the camera). He sticks his hand into it.	I	1	A	a b h	5
Scene 12 Semi close-up	Buddy with one hand in the jelly and the other in his mouth. He eats merrily on, smearing his face and his dress.	I	1	A	a b	6
Scene 13 Close-up	Buddy's hands in the bowl of jelly. He squeezes the jelly through his fingers.	I	1	A	a b	4
Scene 14 Semi close-up	The cat and dog sniffing at the dish of liver. (In their case, too, it might be well to give them either a taste of the liver or a good smell of it before starting the camera.)	III IV	1		a c	5
Scene 15 Semi long shot	Buddy, still consuming the jelly, or crawling over the cloth, and the cat and dog eating the liver. If he will, Buddy creeps over near the cat and dog and sits watching them.	I III IV	1	A	a b c	6
Scene 16 Close-up	Buddy, his face, hands, and dress smeared with jelly, laughing with much glee.	I	1	A	b	4

		Cast	Location	Costumes	Properties	Footage
Scene 17 Close-up	The cat's and dog's heads near the empty plate which contained the liver. They are chewing on the last pieces.	III IV	1		a c	4
Scene 18 Long shot	The nurse and group of children enter the picture and come toward the spread. The nurse is carrying a birthday cake with one lighted candle on it, the real chocolates, and a paper cap for Buddy. Each child carries a dish of ice cream and a paper cap.	I II III IV V	1	A B	a b c d e f g h j	5
Scene 19 Semi long shot	The nurse, leading the group, comes up to the spread. She shows great consternation on seeing what has taken place in her absence. The children all laugh delightedly.	I II III IV V	1	A B	a b c d e f g h j	4
Scene 20 Close-up	The nurse looking alarmed and shaking her head.	II	1	B		3
Scene 21 Semi long shot	The nurse placing on the cloth the articles she has been carrying. She chases the cat and dog away.	I II III IV V	1	A B	a b c d e f g h	5
Scene 22 Semi close-up	One of the other children vigorously wiping off Buddy's face and	I V	1	A	a b	4

		Cast	Location	Costumes	Properties	Footage
	hands—here he might be inclined to weep, but that wouldn't spoil the picture.					
Scene 23 Semi long shot	The nurse straightening the cloth and rearranging the places. She takes away the jelly and the dish from which the cat and dog have been eating; then puts the cake in the center of the cloth. The children gather eagerly around the spread and sit down at their places, putting their plates of ice cream next to their other plates. They open their napkins and the older ones tuck them under their own chins, while the nurse helps the younger ones. They put on their paper caps, all except Buddy, who apparently is a little hesitant.	I II V	1	A B	a b c d e f j	9
Scene 24 Semi close-up	The nurse and Buddy. She is trying to persuade him to put the cap on himself. She points to the other children as she talks to him. Perhaps he puts it on himself—if not, the nurse does it for him. She then reaches for the birthday cake (which was not in the picture before). She puts it in front of him and tells him to blow out the candle, pantomiming to him with her lips as if she were blowing.	I II	1	A B	a e j	12

		Cast	Location	Costumes	Properties	Footage
	Perhaps he does this. If not, an unseen fan would help. The candle goes out and she holds the knife in his hand while he cuts his cake.					
Scene 25 Semi close-up	The nurse passing the dish of chocolates and the cake around to the children. They all have their caps on and are eating their ice cream and cake happily.	I II V	1	A B	a d e f j	10
Scene 26 Close-up	One after another, in succession, the children smiling happily and eating. (Follow the nurse as she serves, allowing three feet of film to each close-up.)	II V	1	A B	a d e f	12
Scene 27 Close-up	Buddy, a dish of ice cream in his lap, a spoon in one hand, and cake in the other, again completely smeared, having several times missed connections in the trips to his mouth.	I	1	A	a d e f	6
Title 2	*The End*					1



Prelude Scenario

A Bedtime Story for Dolls

Many persons have the enthusiasm and time to make longer pictures than the scenarios in this book. This prelude will serve to make a charming introduction to nursery rhyme and fairy story scenarios; and by its use two or more movies—perhaps they have been filmed already—may be combined into a single long story.

A little girl puts her dolls into bed and reads them to sleep. Between stories, she scolds them for staying awake—but at the end their eyes are all closed. The stories she reads are represented by the insertion of other movie stories.

Even by itself, without introducing any other movie, this scenario offers an opportunity for a little Miss to show how attractive she is when she plays with her dolls.

The use of the spoken titles is optional.

LENGTH: 100 feet (without the introduction of another story).

CAST: I. A little girl.

LOCATION: 1. A garden; a lawn; a sunny porch; or a sun parlor.

COSTUMES: A. The child's ordinary clothes.

PROPERTIES:
a. A doll's bed.
b. Three dolls, with eyes that open and close.
c. A Mother Goose book with the largest print that can be found.
d. A low stool; or a sofa cushion.

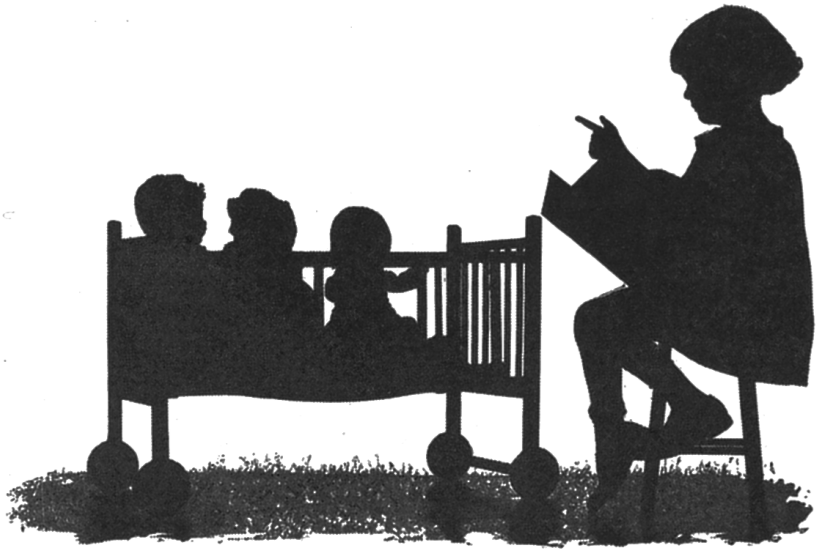
		Cast	Location	Costumes	Properties	Footage
Title 1	*A Bedtime Story for Dolls*					5
Scene 1 Semi long shot	The little girl, with three dolls in her lap. She seats two of them on the ground next to the doll bed, which is beside her. The third doll she rocks in her arms and sings to.	I	1	A	a b c d	5
Scene 2 Semi close-up	The little girl singing to the doll. She puts it in bed.	I	1	A	a b d	4
Scene 3 Semi long shot	The little girl picks up the other two dolls and rocks both of them at the same time.	I	1	A	a b c d	3
Scene 4 Close-up	The girl's head comes into the picture and her hands put the other two dolls into bed and cover them up. Their eyes are closed.	I	1	A	a b	5
Scene 5 Close-up	The dolls' faces, showing their eyes closed.				a b	3
Scene 6 Semi long shot	The girl gets up and starts to tiptoe away. She looks back over her shoulder at the dolls and stops short on discovering their eyes open again.	I	1	A	a b c d	4
Scene 7 Close-up	The three dolls propped up in bed with their eyes open.				a b	2

The Scene Key is explained on page 8

		Cast	Location	Costumes	Properties	Footage
Scene 8 Close-up	The girl, annoyed, looking toward the dolls. She shakes her head.	I	1	A		3
Scene 9 Semi long shot	The girl returns to the stool and picks up the Mother Goose book which has been lying on the ground near the stool. She talks to the dolls.	I	1	A	a b c d	5
Scene 10 Close-up	The girl talking to the dolls. She leans toward them and shakes her finger emphatically.	I	1	A		3
Title 2	*"If you'll promise to go right to sleep I'll read you a story."*					5
Scene 11 Semi close-up	The girl finishing her remark and turning to the Mother Goose book, which she has upright on her lap, the outside covers to the camera. She turns over a few pages, shows that she is puzzled about selecting a story; then finds one she likes and starts reading.	I	1	A	a b c d	6
Insert 1 Close-up	The page in the Mother Goose book containing the story selected to play. The girl's hand is on the page: her finger points to the title. HERE INSERT THE SELECTED MOVIE. THEN—	I			c	2

		Cast	Location	Costumes	Properties	Footage
Scene 12 Semi close-up	The little girl, looking up from her book as she finishes reading. She looks at the dolls.	I	1	A	a b c d	4
Scene 13 Close-up	The dolls in bed. One doll is lying flat with its eyes closed and the other two still have their eyes open.		1		a b	3
	THE STORY MAY END HERE WITH A VIEW SHOWING ALL THE DOLLS ASLEEP, AND WITH A FINAL CLOSE-UP OF THE LITTLE GIRL FONDLY PATTING THEM BEFORE SHE TIPTOES OUT OF THE SCENE. OR, IF ANOTHER MOVIE TALE IS TO BE INSERTED, THE STORY CONTINUES—					
Scene 14 Semi long shot	The little girl claps her hands sharply and shakes her finger admonishingly at the dolls which are awake.	I	1	A	a b c d	3
Scene 15 Close-up	The girl saying, as she shakes her finger:—	I	1	A		3
Title 3	*"I'll read you one more story and when I've finished you must both be asleep."*					5
Scene 16 Close-up	The girl's finger shaking in the dolls' faces. Her head is also in the picture.	I	1	A	a b	2
Scene 17 Semi close-up	The girl picks up the Mother Goose book, again turns the pages, and selects another story.	I	1	A	a b c d	4

		Cast	Location	Costumes	Properties	Footage
Insert 2 Close-up	The page in the Mother Goose book containing the story selected to play. The girl's hand is on the page. Her finger points to the title. THE SECOND MOTHER GOOSE MOVIE GOES IN HERE.	I			c	3
Scene 18 Semi close-up	The little girl with her dolls. She finishes her reading, turns the page, closes her book, and looks at the dolls, smiling her satisfaction.	I	1	A	a b c d	5
Insert 3 Close-up	The end of the story, with the little girl's hand on the page showing the words "THE END."	I			c	1
Scene 19 Close-up	The dolls in bed. They are all lying flat and their eyes are closed.		1		a b	3
Scene 20 Semi long shot	The little girl kneeling by the doll bed and giving the covers a few pats. She rises, faces the camera, and smiles.	I	1	A	a b c d	5
Scene 21 Close-up	The little girl, smiling, puts a finger to her lips for silence, and moves out of the picture.	I	1	A		4



THE END

